THE
Genteel Companion;

Being exact Directions for the

RECORDER:

With a Collection of the Beſt and Neweſt *Tunes* and *Grounds* Extant.

Carefully Compoſed and Gathered by *Humphry Salter*.

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H.B. 18 May 1920

To all Ingenious Lovers of

MUSICK.

I Might as well endeavour to perſwade, that the Sun is a glorious, and beneficial Planet; as take pains to Illuſtrate Muſick with my imperfect praiſes; for every reaſonable Mans own mind will be its Advocate. Muſick, belov'd of Heaven, for it is the buſineſs of Angels; Deſired on Earth as the moſt charming pleaſure of Men. The world contains nothing that is good, but what is full of Harmonious Concord, nor nothing that is evil, but it is oppoſite, as being the ill favour'd production of Diſcord and Diſorder. I dare affirm, thoſe that love not Muſick (if there be any ſuch) are Diſſenters from Ingenuity, and Rebels to the Monarchy of Reaſon.

Of the kinds of Muſick, Vocal has always had the Preference in eſteem: and by conſequence the Recorder (as approaching neareſt to the ſweet delightfulneſs of the Voice) ought to have the firſt place in Opinion as we ſee by the Univerſal uſe of it confirm'd.

For the aſſiſtance and improvement of all the Lovers of it, I have with great care made this Collection of the Beſt and Neweſt Tunes extant; and for the advantage of Beginners, that have not the help of a Maſter to Inſtruct them, I have placed in the beginning ſome eaſy Tunes with Dots under the Violin Notes, by which means they may confirm themſelves in the manner of Playing every Note.

Directions

Directions for the Recorder.

THE firſt thing that I deſire you to obſerve, is the way of holding your *Recorder* when you Play, for it is a great matter in the helping you to play readily, and except you are diligent at the firſt to learn what is directed here; but through your own negligence you get ſome ill way, which will be harder to leave, than to learn the Right; but to prevent you in ſuch a fault, is the cauſe of my putting you in mind, before I proceed to the Directions.

Of holding the Recorder.

HOld your *Recorder* with your left hand next your Mouth, putting your ſecond Finger of your left hand on the third hole, then put your third Finger of your right hand on the ſeventh

ſeventh hole with the Thumb of your right hand underneath, the which Finger and Thumb held thus, are for a ſtay to keep it to your Mouth, and to make it more tuneable, and alſo to keep your Fingers in Order over the reſt of the holes. Theſe things being obſerved, and done right, you may proceed and try to play the firſt Example.

The manner of playing on the Recorder *the Dot way.*

THere are two ways of ſetting Tunes for the *Recorder* the Dot way; ſome ſets them on ſeven Lines, ſome on ſix, which is the general way, and it is in my opinion, the beſt, for more do but hinder the readineſs of ſight, and when the other two are wanted I make a ſhort line underneath; and theſe ſix Lines are appropriated to the firſt ſix Holes of the Pipe; and the firſt hole is, that underneath which you muſt ſtop with your Thumb, and the uppermoſt Line belongs to that hole; the ſecond hole is the next to that above the *Recorder*, and you are to ſtop that with your firſt Finger, and the ſecond line is for that; the third is to be ſtopt with your ſecond Finger, and the third Line is for that; the fourth hole is to be ſtopt with your third Finger, and the fourth Line is for that; the fift hole is to be

be ſtopt with the firſt Finger of your right hand, and the fifth Line is for that; the ſixth hole is to be ſtopt with your ſecond Finger of your right hand, and the ſixth Line is for that. The ſeventh hole is to be ſtopt with your third finger of your right hand which muſt be kept on in all but pincht Notes, both for the Commodious holding of your Pipe, and for the trueneſs of the Notes, for which reaſon the ſecond finger of your left hand muſt likewiſe be kept on in all Notes but *Ela*. The eighth hole is ſtopt with the little finger of your right hand. But to inſtruct you Better in theſe, I have ſet the firſt example of the Eight Notes aſcending and deſcending on ſeven Lines only, to make you underſtand the right holding of the *Recorder* for the playing the reſt of the Tunes.

Directions for playing the firſt Example of the plain Notes Aſcending.

1. BLow gently, ſtopping all the holes is eight Dots, up with the little finger of your right hand is ſeven Dots.
2. Up with the third finger of your right hand is ſix Dots.
3. Up with the firſt finger of your right hand, and down again with your third finger of your right hand is five Dots.

The

The loweſt Dot being only to ſhow the Learner how he ſhall uſe that finger in the Tunes that follow, where there is but ſix Lines.

4. Up with your ſecond finger of your right hand is four Dots.

5. Up with the third finger of your left hand is three Dots.

6. Up with the ſecond finger of your left hand is two Dots.

7. Up with the firſt finger of your left hand, and down with the ſecond finger of the ſame hand is two Dots, ſtopping your ſecond finger of your left hand on the third hole is one Dot with a Cypher.

Directions for playing the plain Notes Deſcending.

1. BLow gently, holding all off but your ſecond finger of your left hand, and the third finger of your right hand.

2. Stop with your Thumb of your left hand is two Dots divided.

3. Take off your ſecond finger of your left hand, and ſtop with the firſt finger of the ſame hand is two Dots.

4. Stop

4. Stop with your ſecond Finger of your left hand is three Dots.
5. Stop with your third finger of your left hand is four Dots.
6. Stop with your ſecond Finger of your right hand is five Dots.
7. Take off your third finger of your right hand, and put on the firſt finger of the ſame is ſix Dots.
8. Stop your third finger of your right hand on the ſeventh hole is ſeven Dots.
9. Stop with your little finger on the loweſt hole is eight Dots.

Of the Pinching Notes on the Recorder.

YOur Pinching Notes aſcend higher than the plain Notes, and are diſtinguiſhed from them by a daſh drawn through the firſt Dot on the uppermoſt Line, making it as a Croſs; as in the following example you may ſee, to play theſe on the *Recorder*, you muſt bend your left Thnmb, and let it be half over the hole underneath the Pipe, for that belongs to the upper Line, where the pinch is made, and pinch the Nail of your Thumb in the hole, then blow your *Recorder* a little ſtronger than you did when you played the other Notes, and you

you ſhall find the *Recorder* ſound eight Notes higher, all the other ſtops are the ſame as the former.

Directions for the Graces on the Recorder.

IN the following Example of Graces this ⌣ is the Character of a Beat, and is performed by ſhaking your Finger upon that hole which Line where it ſtands directs, and leaving it on; this ⫻ is the Character of a Shake, and is performed by ſhaking your finger on the hole directed and leaving it off. The third Made for a ſlur or ſlide, that is, when two or three Notes are tyed together by a crooked daſh underneath, then thoſe two or three Notes muſt be expreſſed with one Breath. The fourth Grace is called a Slur and Beat, and is played thus, hit your firſt Note with the Tip of your Tongue, and continuing your Breath take up your ſecond, and bring on the firſt Beating. The other Shake is the double Shake, and is played by ſhaking your fourth Finger of your left hand, holding thoſe fingers on that the Dots belong to, both in the Example, and in the following Tunes. In the Tunes prickt with Violin Notes only, I have placed over the Notes that are to be ſhook on, this mark , and over thoſe that are to be ſhook off this ⫻ and for the double ſhake this ⌣⌣

Of

Of the Time or Proportion of the Notes.

THere is two ſorts of Time which are uſed in the Tunes following, and they are called Common Time, and Tripple Time, the Common Time is multiplied by two; as one Semibrief is two Minnums, and a Minnum is two Crotchets, and a Crotchet two Quavers, and one Quaver is two Semiquavers. Now to know thoſe that are Common Time from Tripple; obſerve, that thoſe that are barr'd with the length of four Crotchets in each Barr, are Common Time; Tripple Time is multiplyed by three, the Notes having a prick added to it; as one Minnum with a prick is three Crotchets, and ſo is Barr'd with three or ſix in all Tunes that are Tripple Time. This you muſt obſerve, where you ſee a prick follow a Note, either in Tripple or Common Time, it adds half as much to that Note, which goes before it, as the length of the Note is, that is, if the Note be a Minnum, then the prick or tittle is a Crotchet, and ſo in all the reſt of the Time, let the prick follow what time ſoever,

all

all the Examples are placed in the Page before the Tunes, being thought moſt convenient to lye before you when you firſt begin to play.

Obſerving further, that theſe Leſſons ſet Dot-way if you have a Crotchet, or a Quaver, or any other Note ſet over the Dots, and there follow three or four Notes or Sounds, which have none over them, then theſe Notes or Sounds ſo following, are to be played to the ſame meaſure, till the next Time or Note alters it.

For thoſe that are minded to learn the Gammut-way, on this Inſtrument, I have ſet the Scale of Flats and Sharps the Page before theſe Tunes, that are ſet Both-ways, which with a ſmall Obſervation, the Learner may ſoon attain to his ſatisfaction.

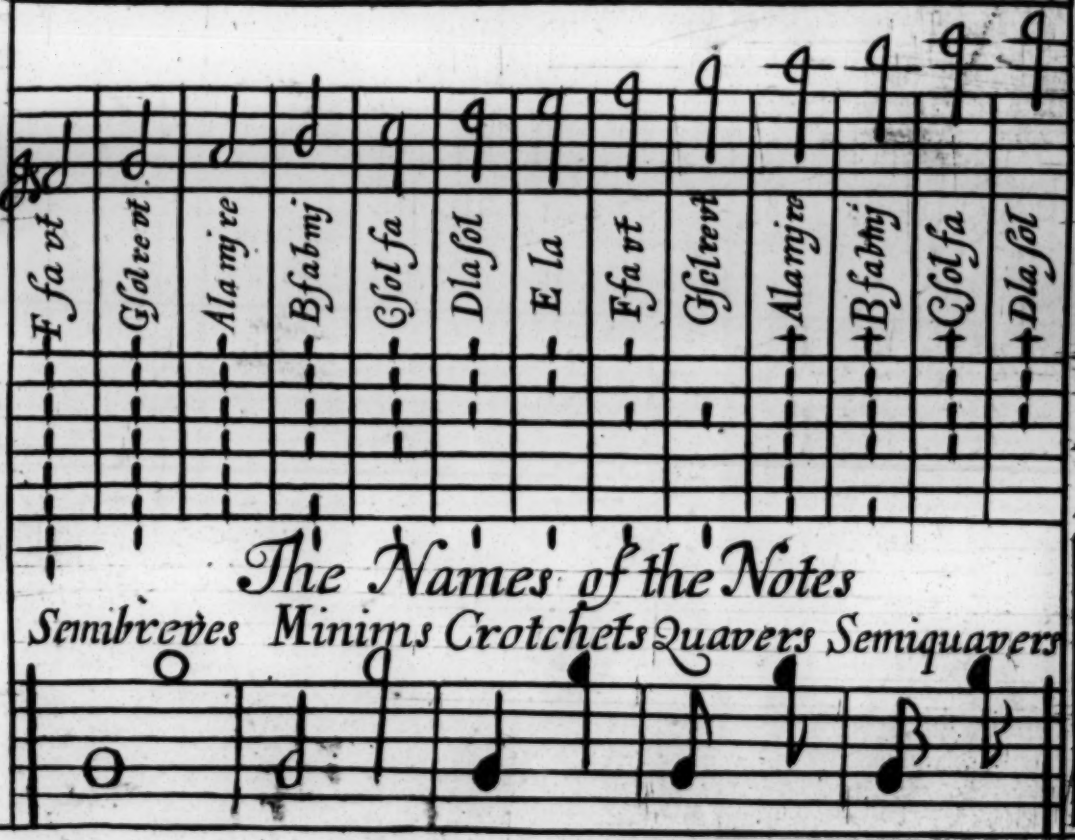
FINIS.

The Severall Notes as thay Assend on Rule and space by the G Solre vt Cliffe

Left Hand
- Thumb
- First Finger
- Second Finger
- Third Finger

Right Hand
- First Finger
- Second Finger
- Third Finger
- Forth Finger

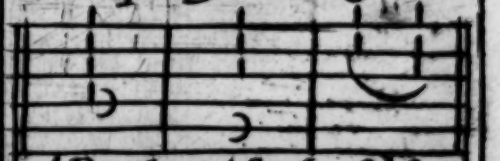
The first Table of Plaine Notes Assending



The Names of the Notes

Semibreves Minims Crotchets Quavers Semiquavers

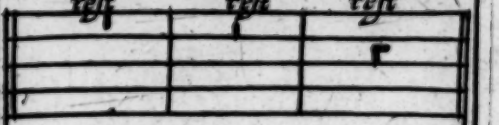
Example of Shaks & Beats



A Beat on A Shak of A Slur

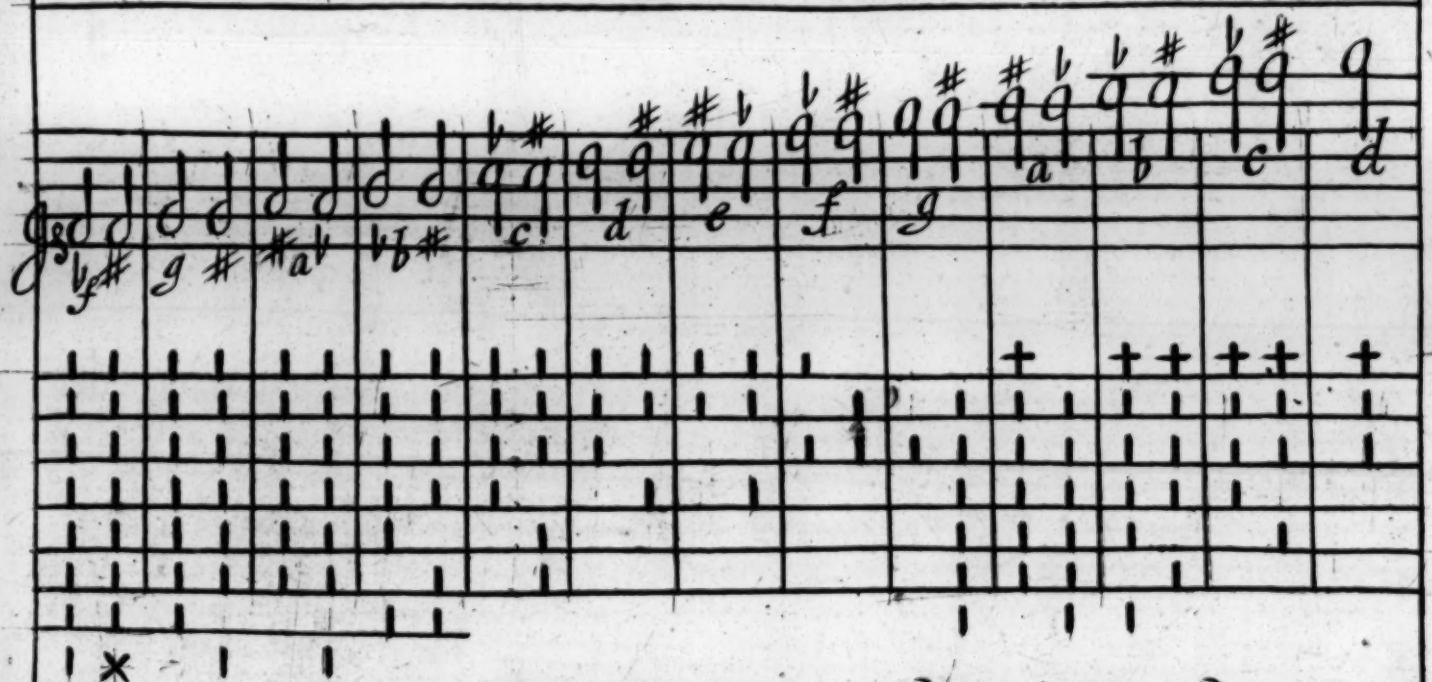
A Slur & Beat on Dubb: Shak of

Semibreve: Minim: Crotchet



Quaver Rest: Semiqua: Rest

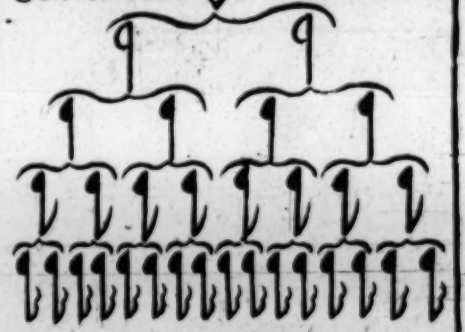
A Scale of all the Notes gradually Assending both Flat and Sharp.



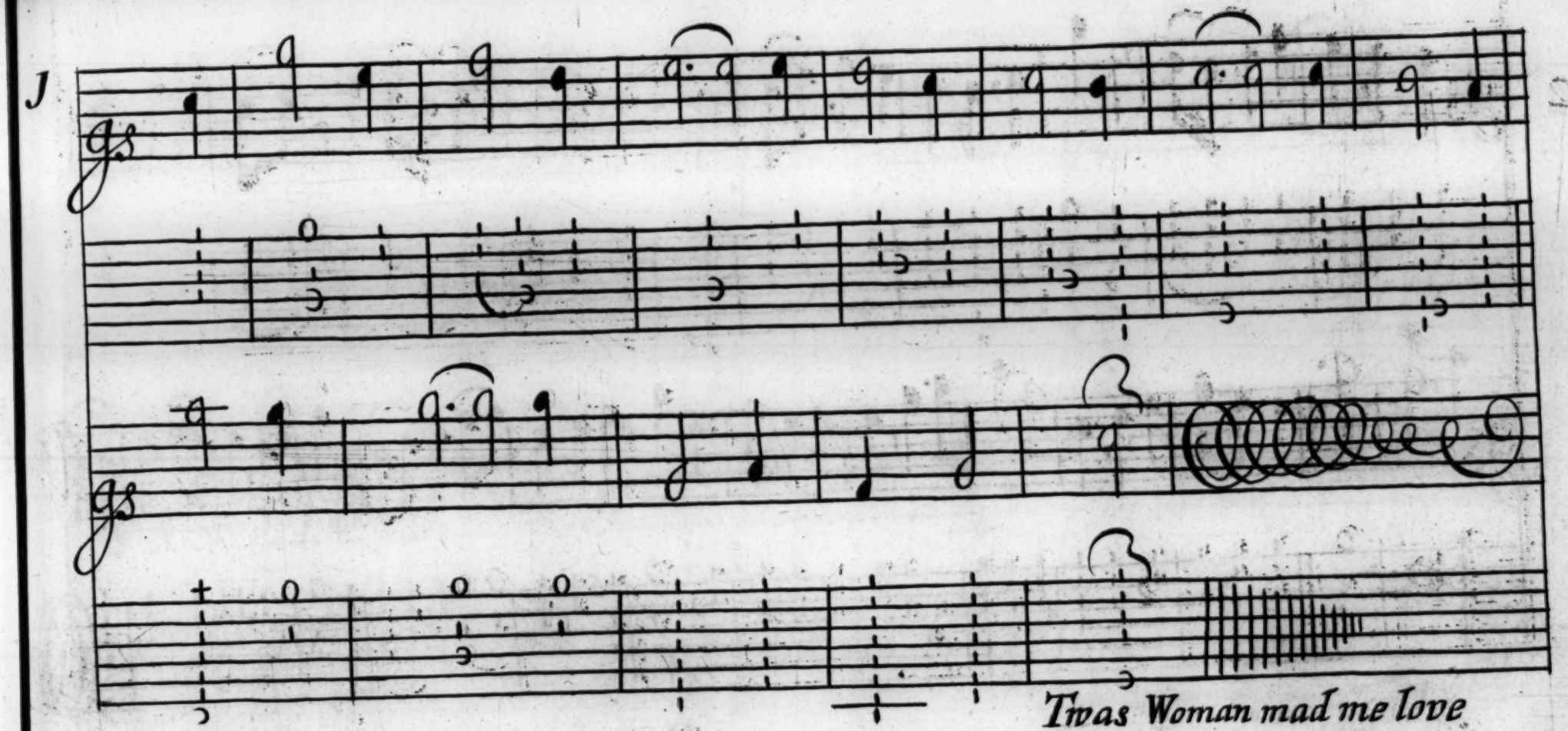
A Beat on ⌣ } A Shake of ≈ } A Duble shake of ⌣ } A Slur } A Flat ♭ } A Sharp ♯ }

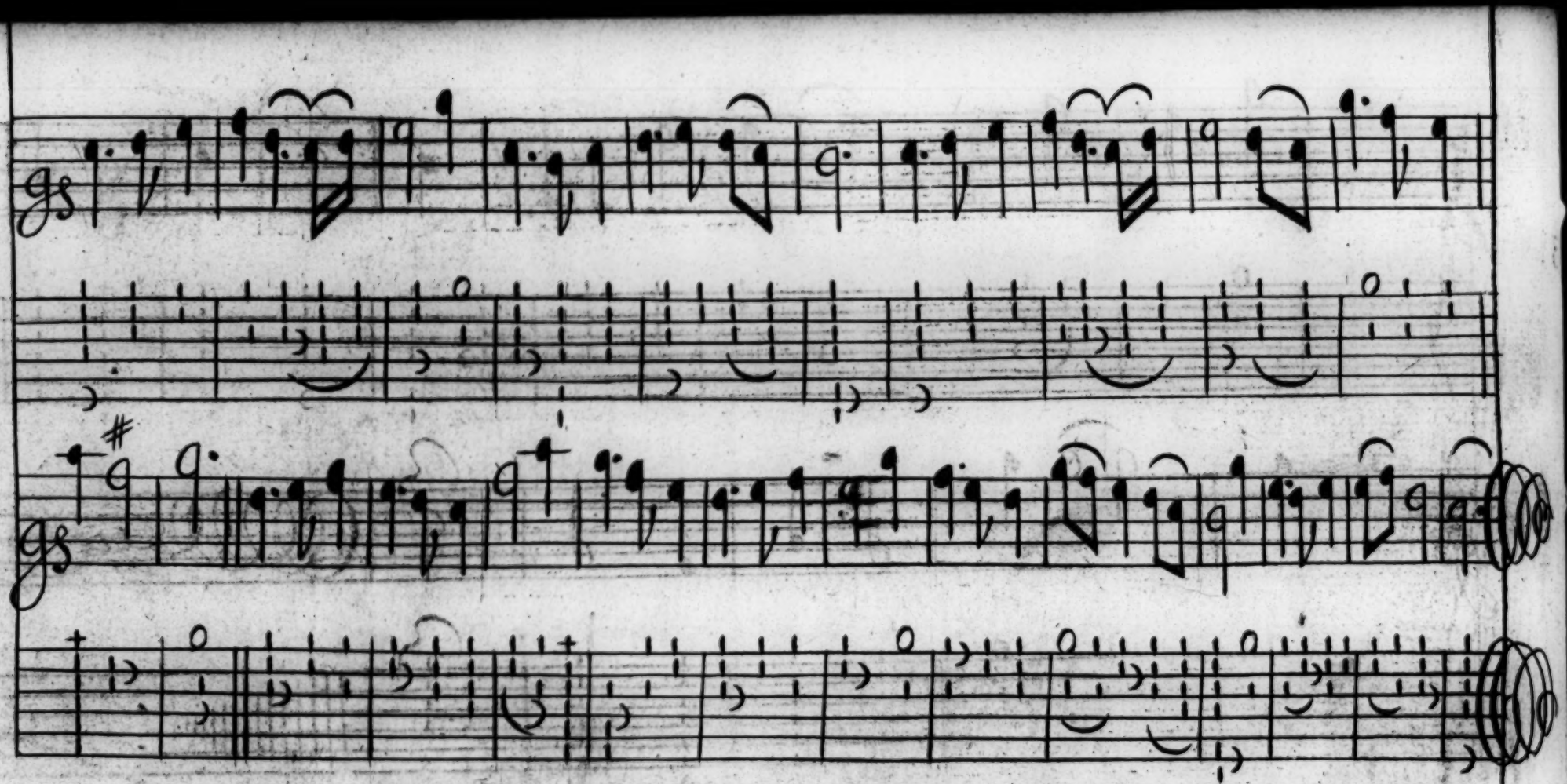
This Table directs and is a guide to know all ye stops upon ye Recorder or Flute, both Flat & Sharp, or the half Notes ascending & descending according to the Scale of Musick.

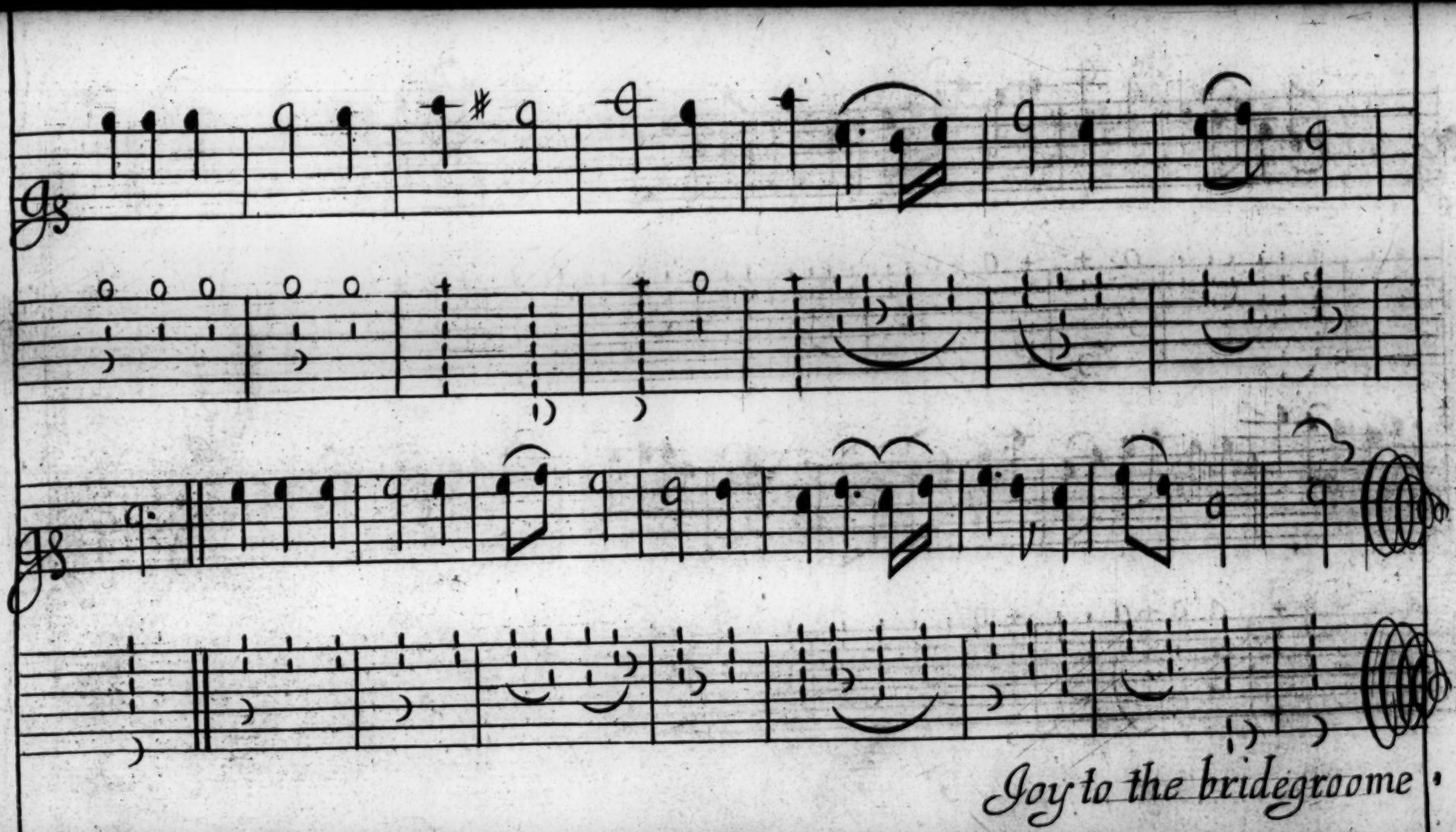
Common ◊ Time

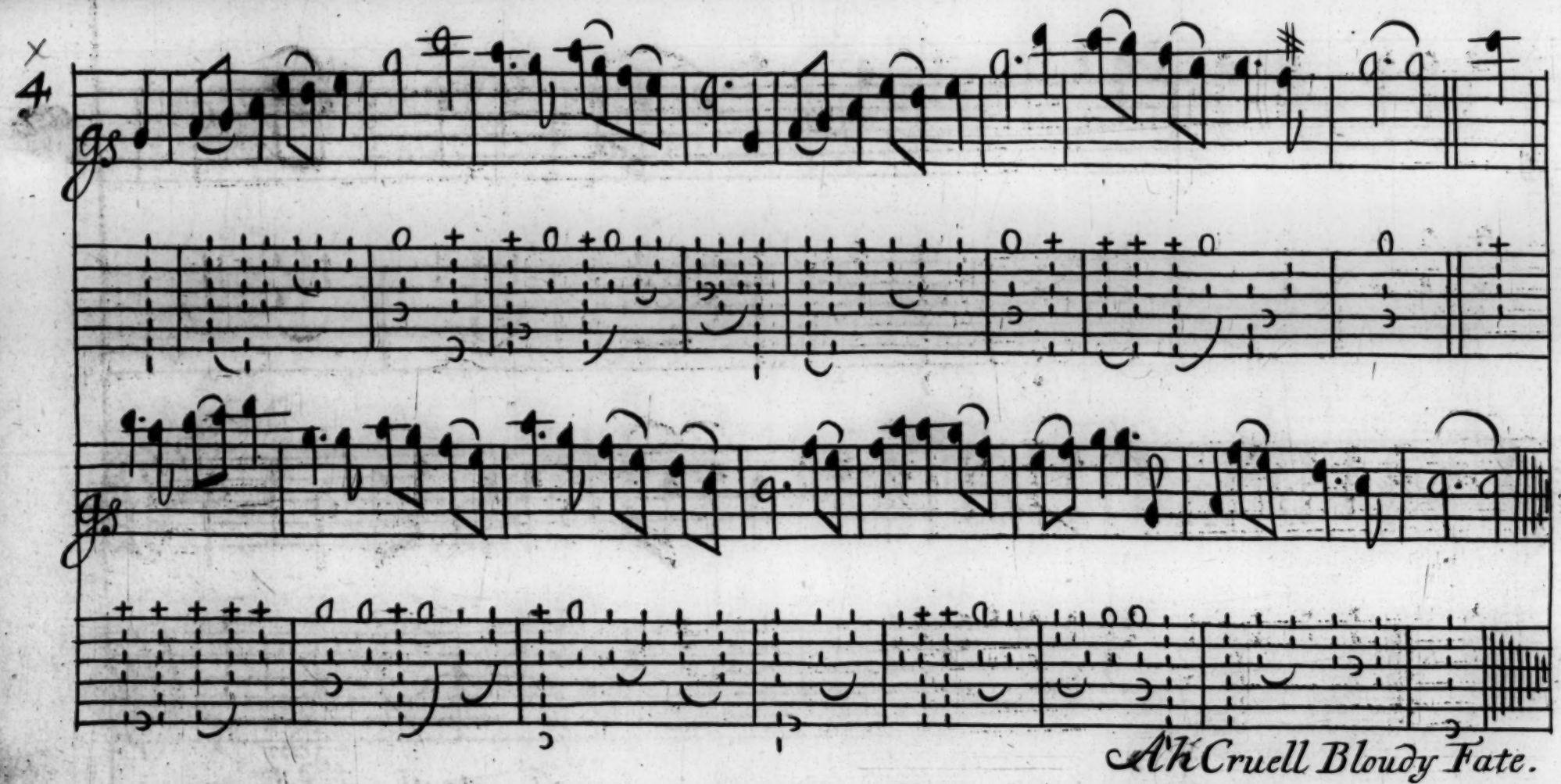


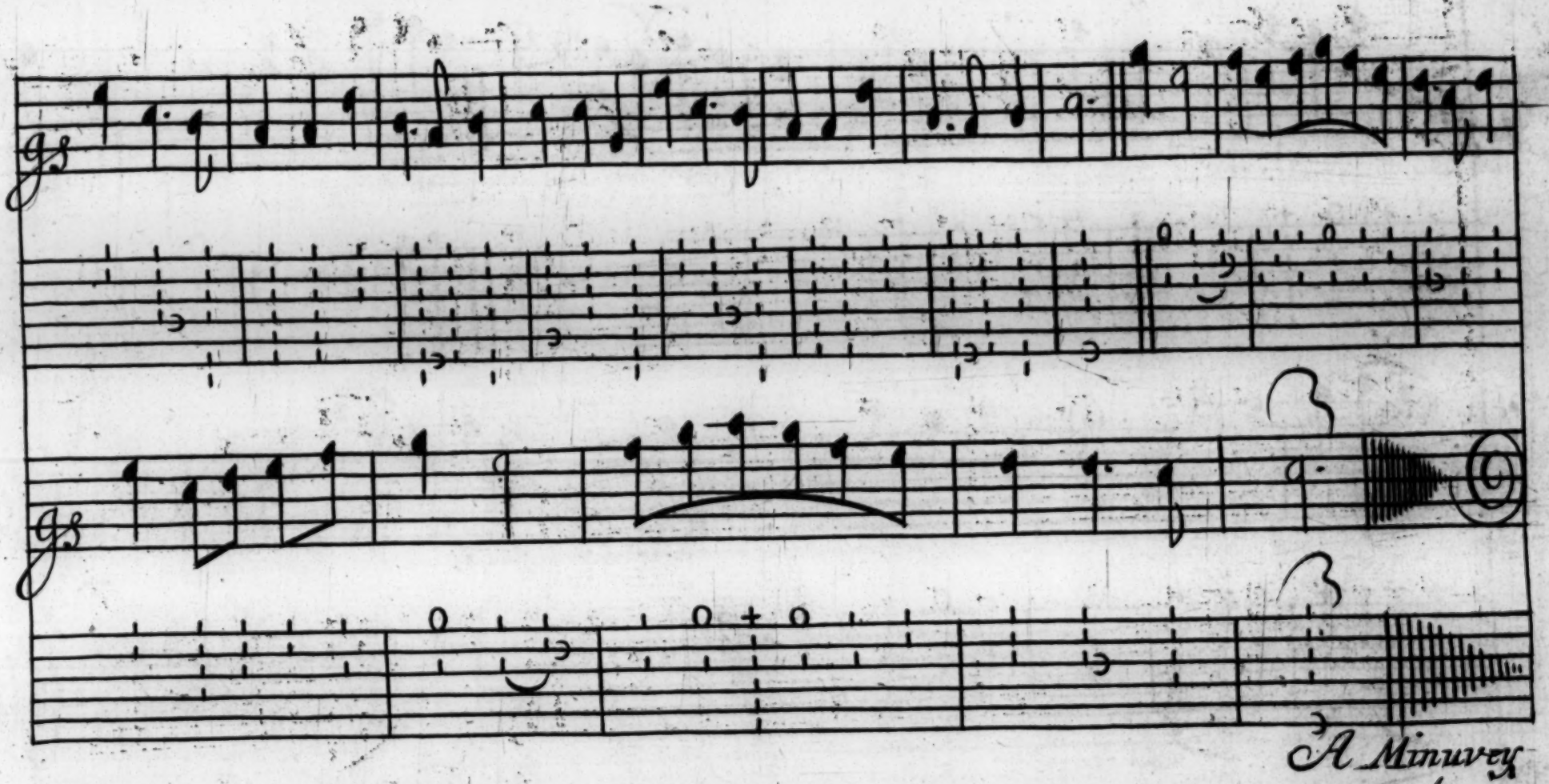
Triple Time ◊· by 3 Mimms

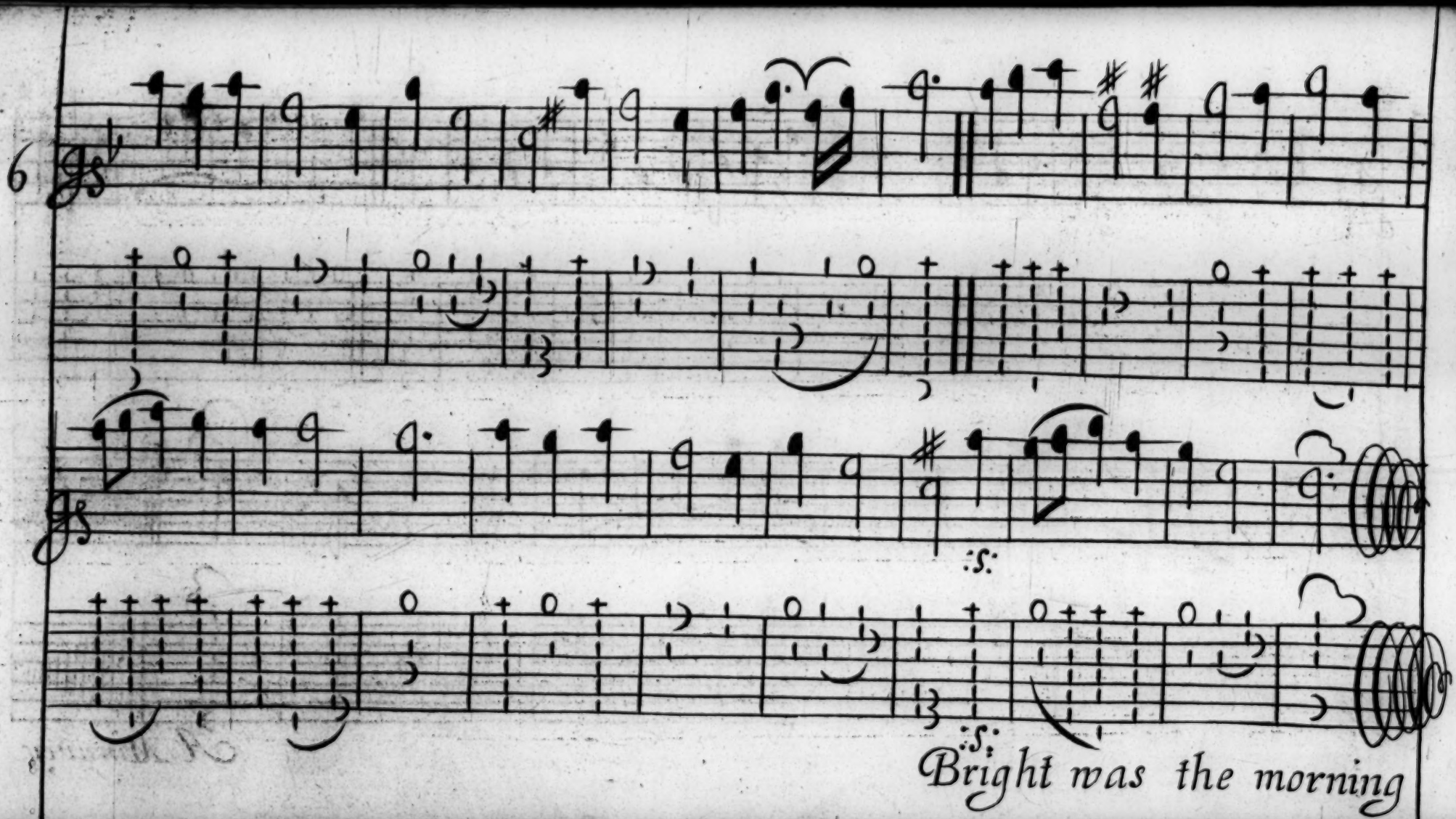

J
'Twas Woman mad me love

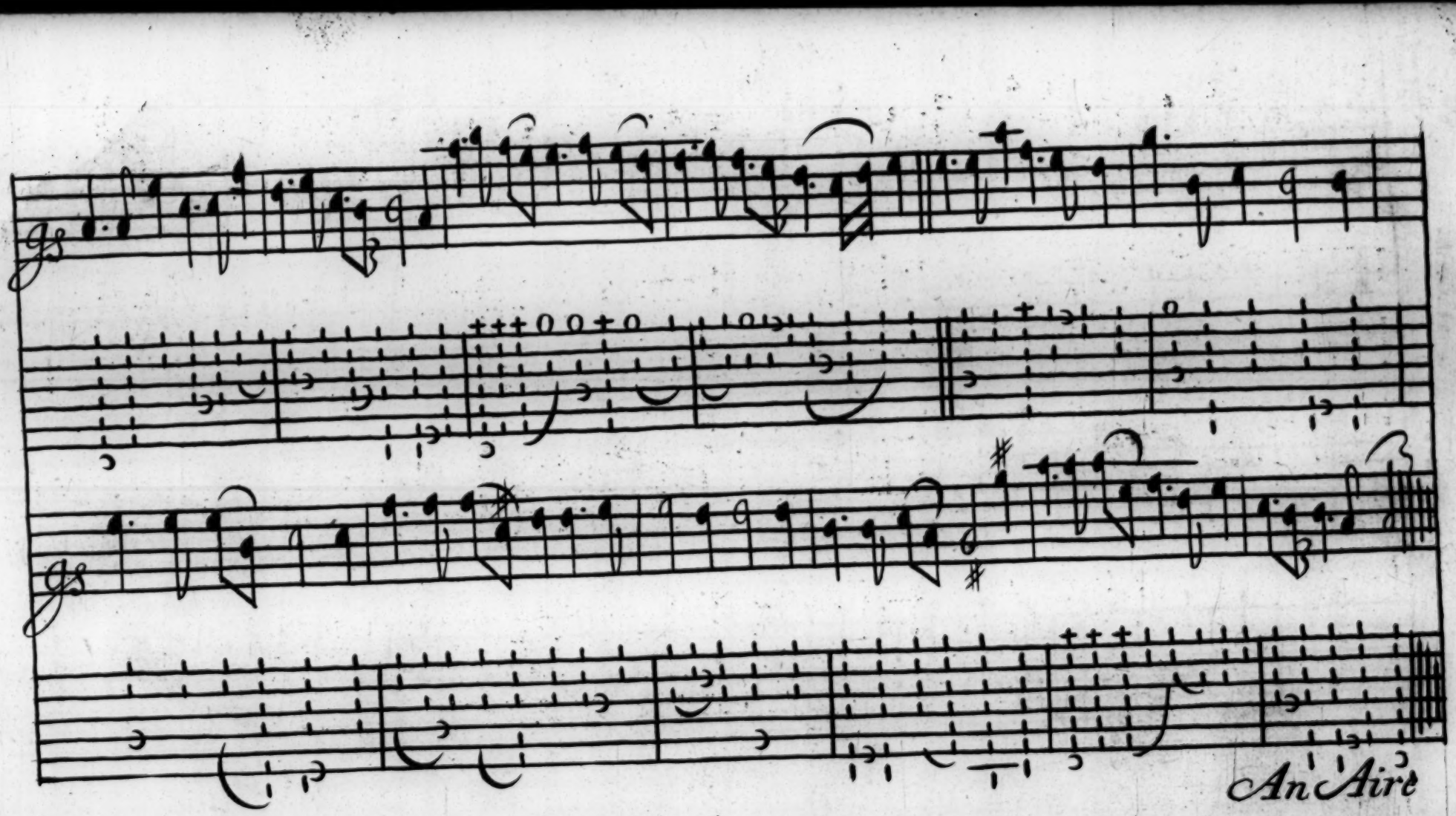

2
Haile to the Merttaille ſhades

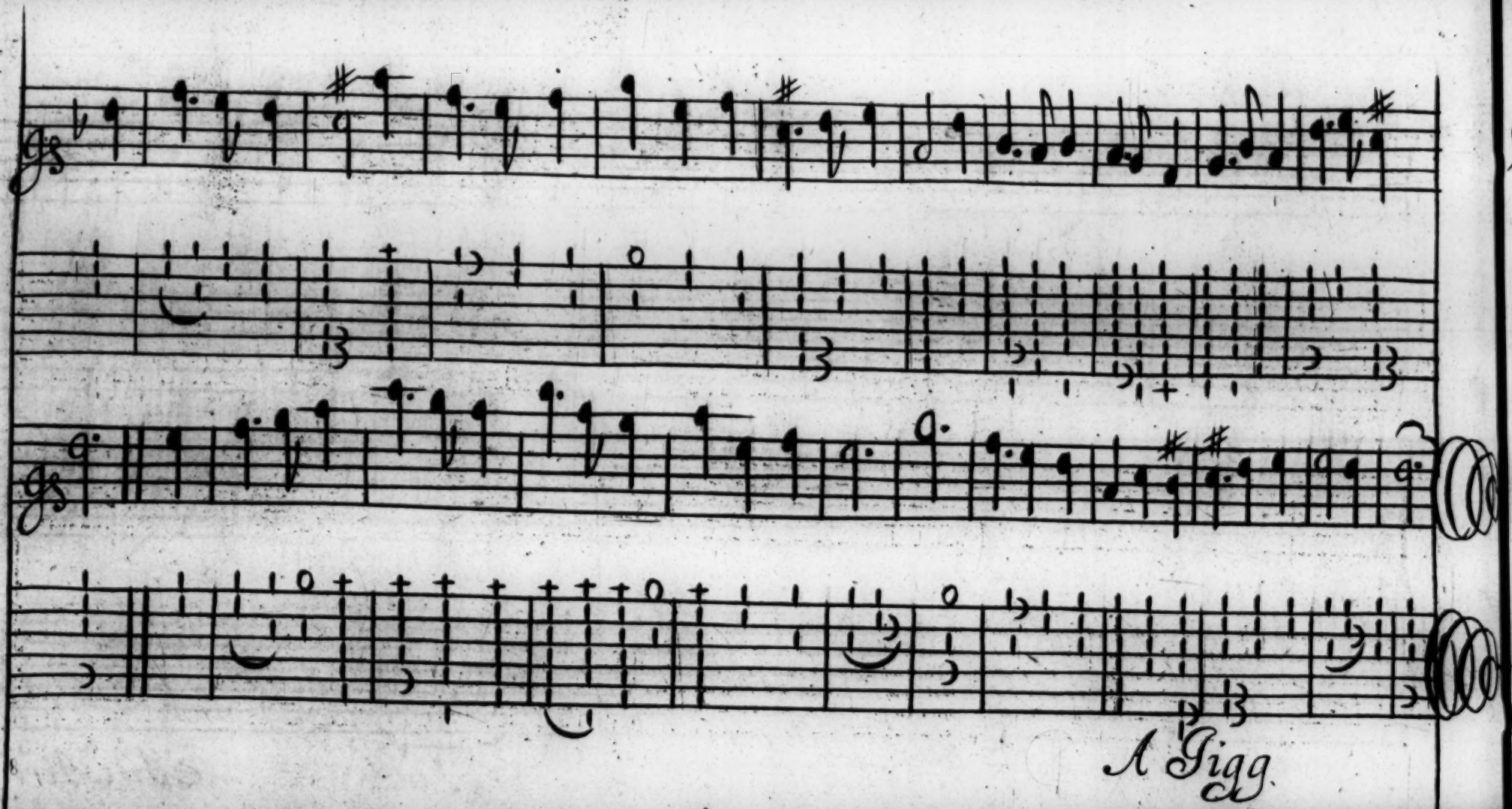

Joy to the bridegroome

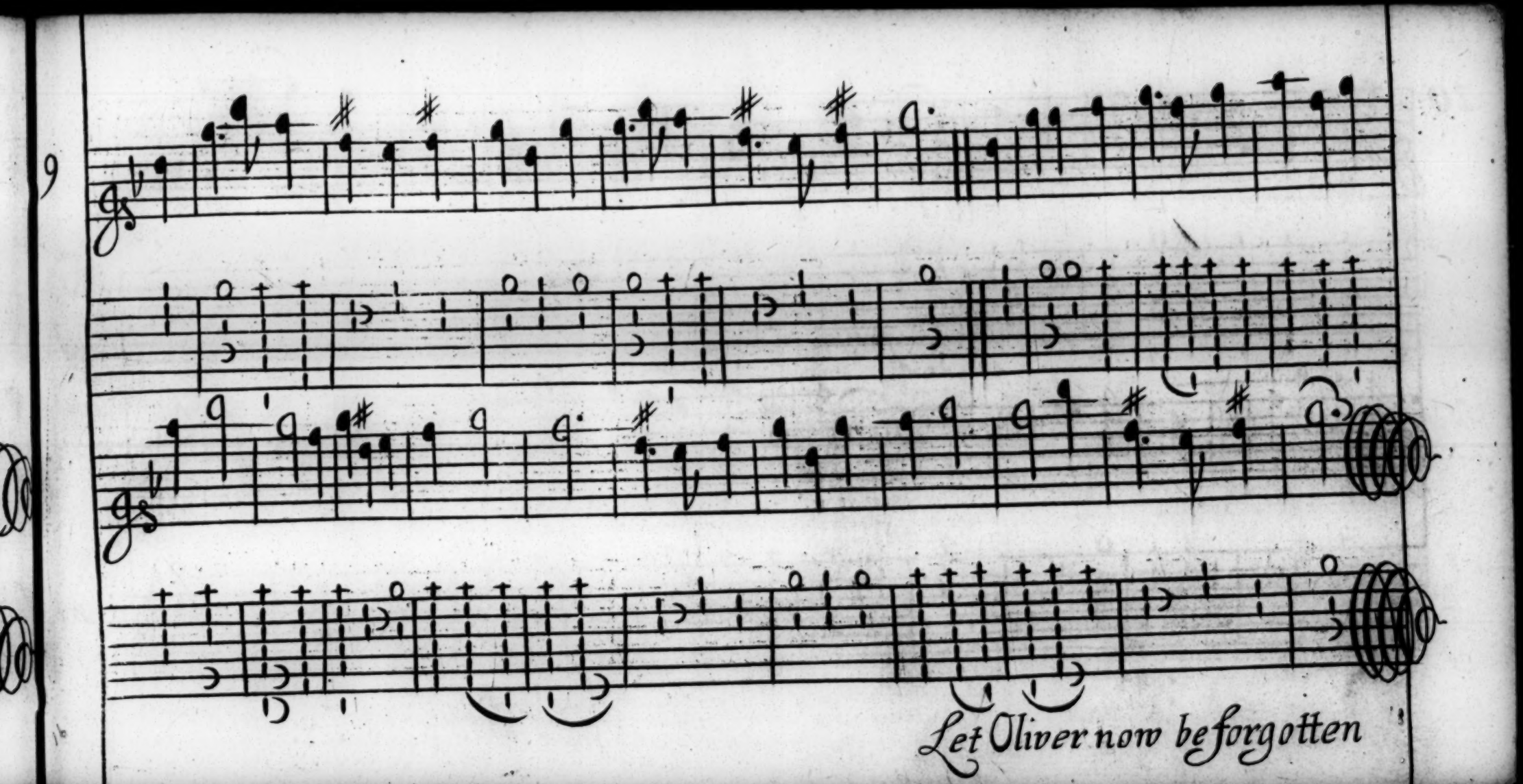

Ah Cruell Bloudy Fate.


5
A Minuvet


6
:S:
:S:
Bright was the morning


7
An Aire


A Jigg.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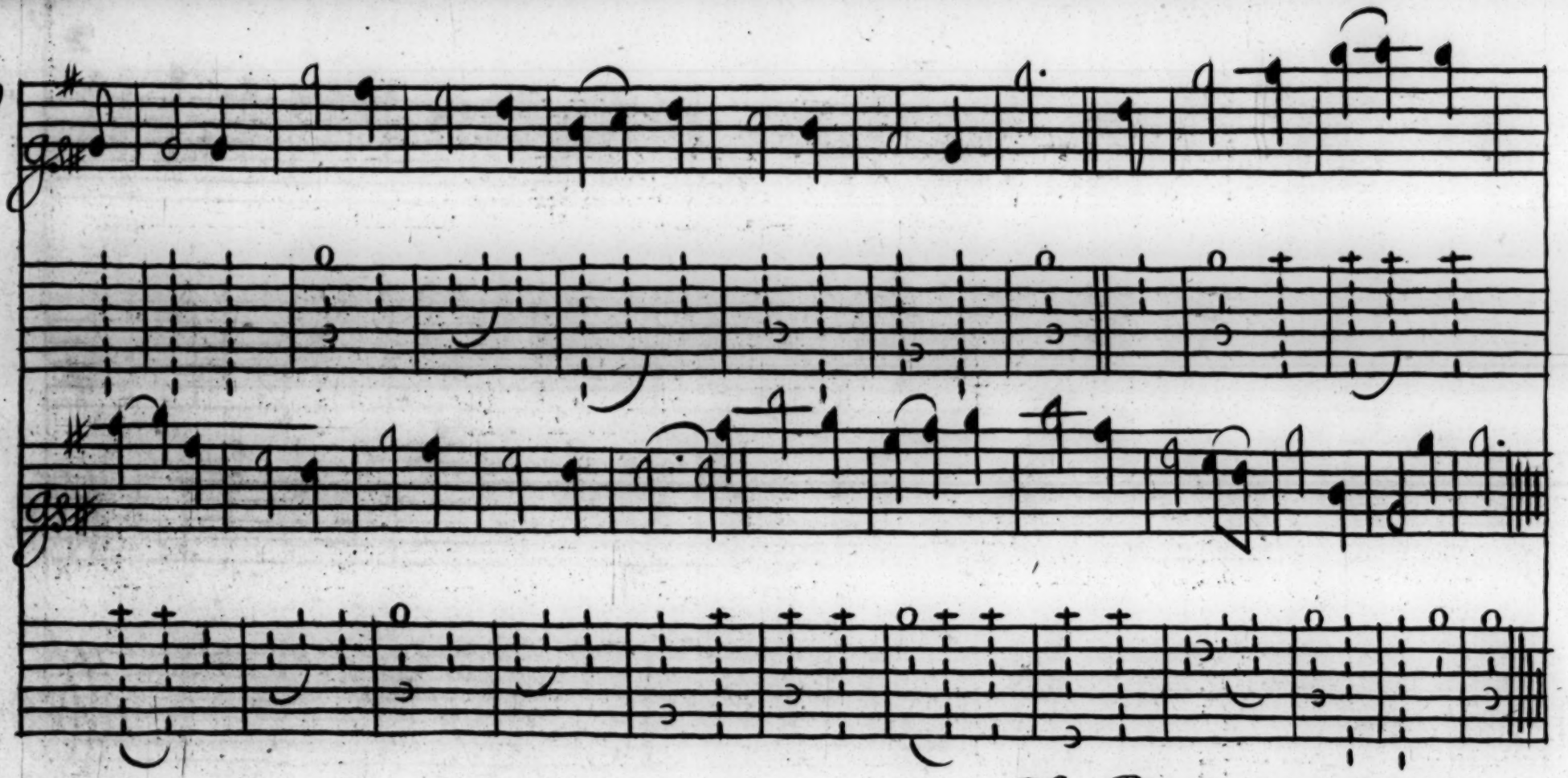
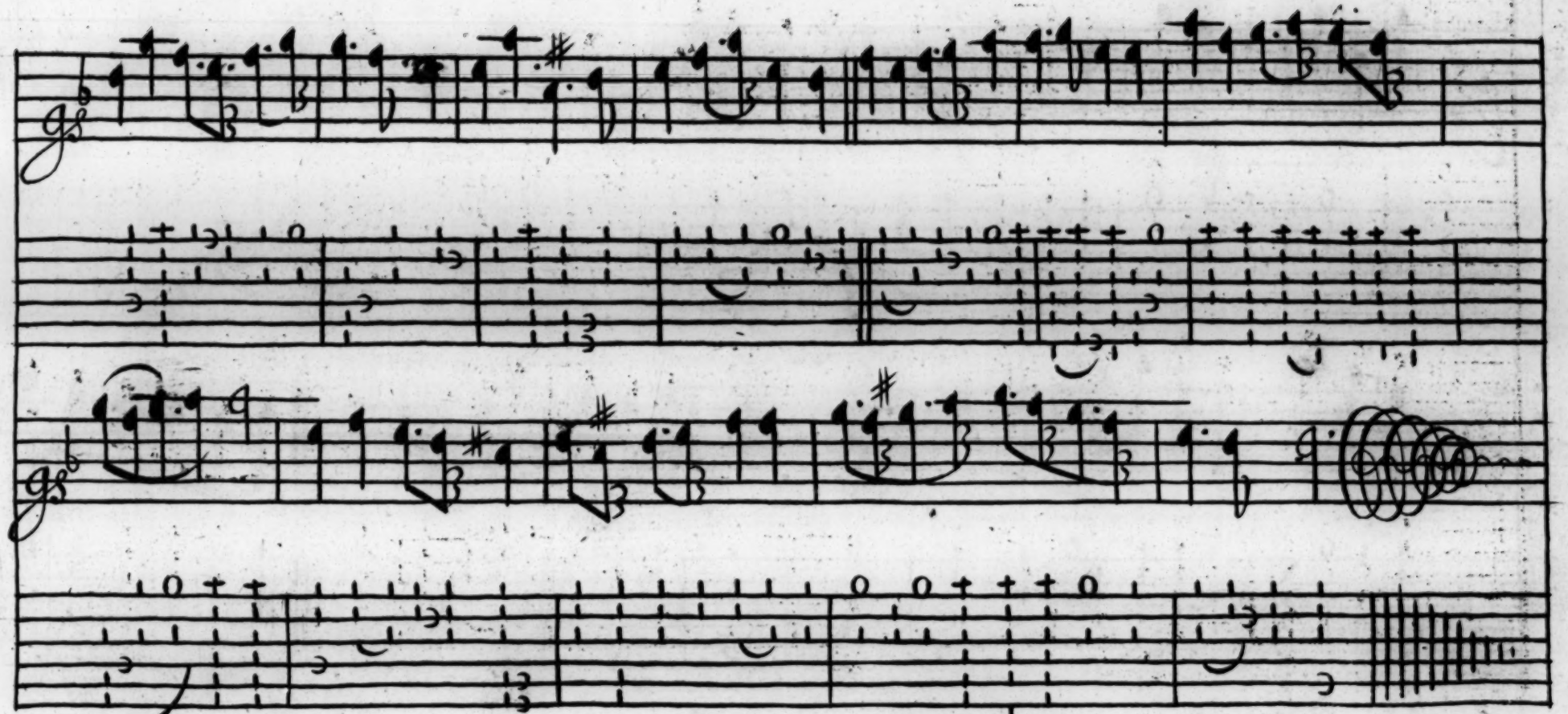
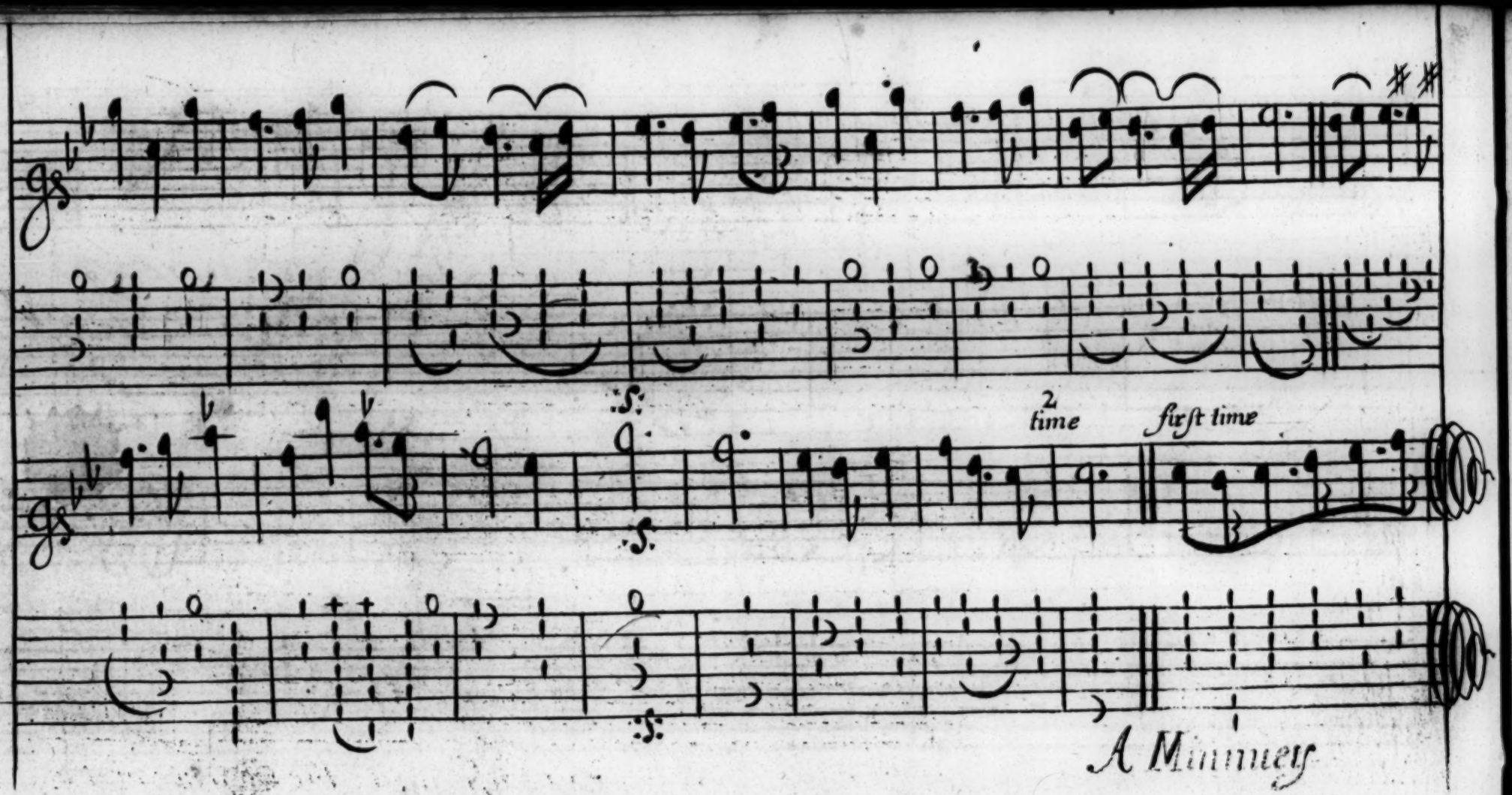
Let Oliver now be forgotten

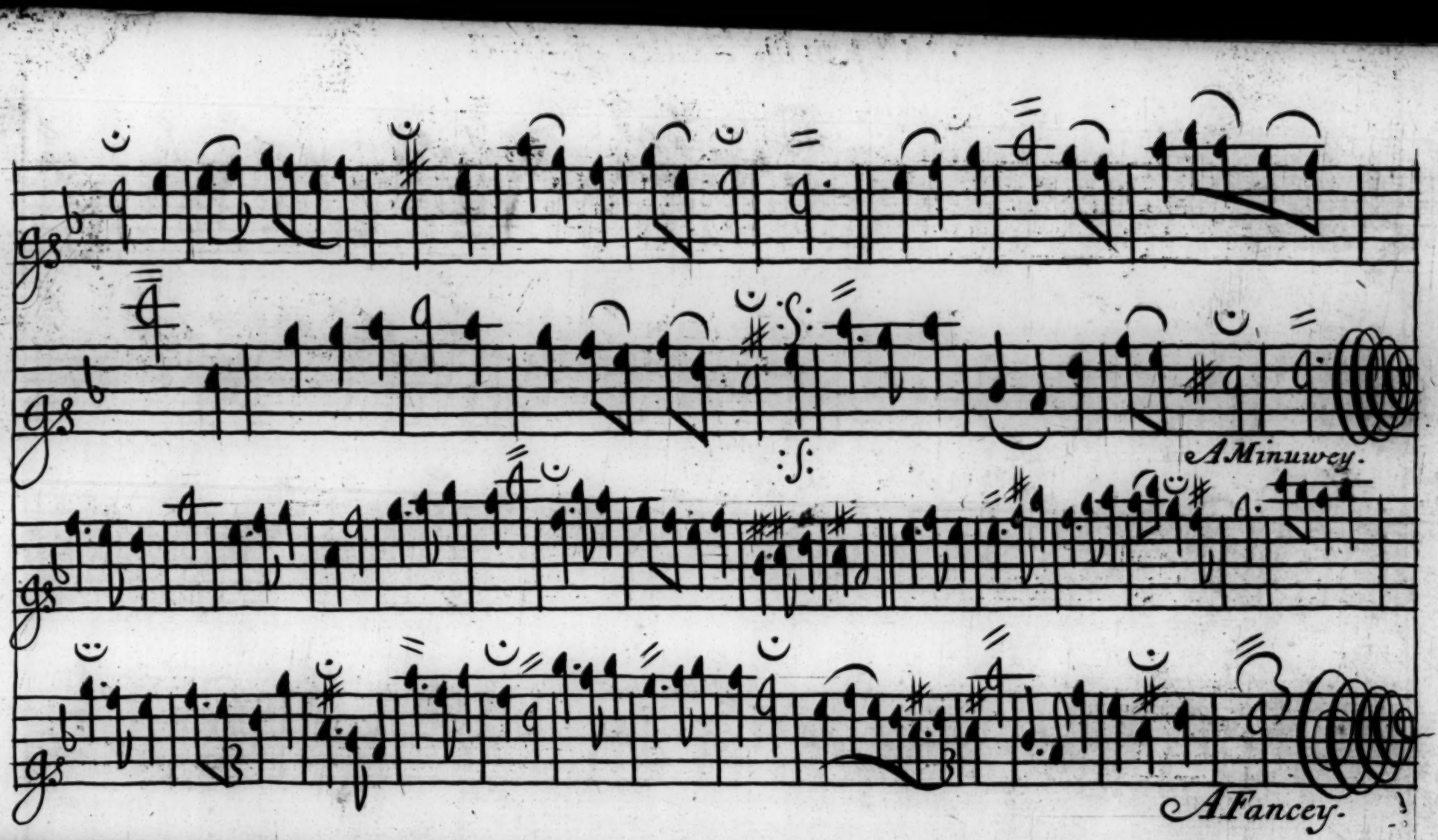


Hey Boyes up goe wee

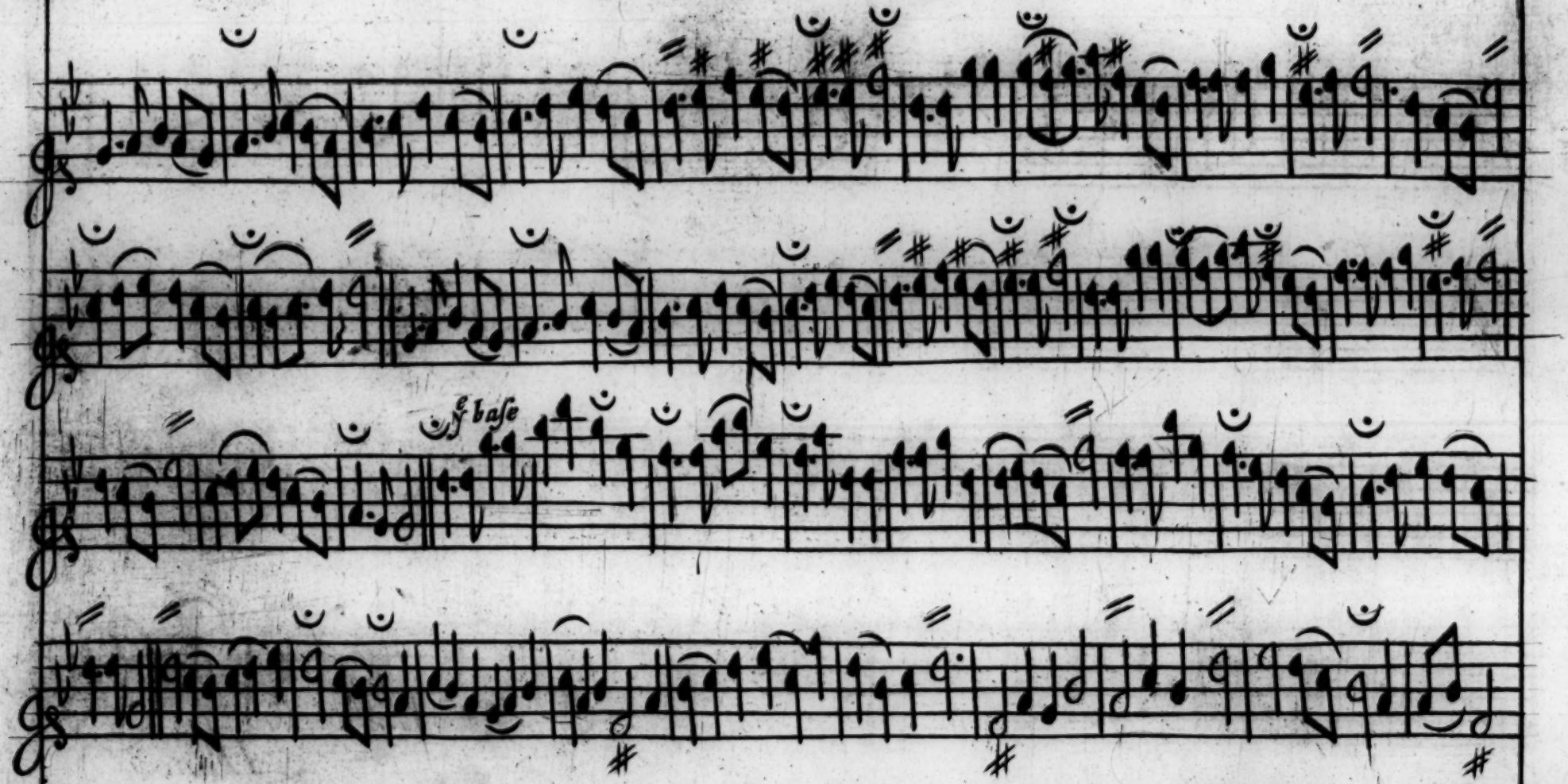


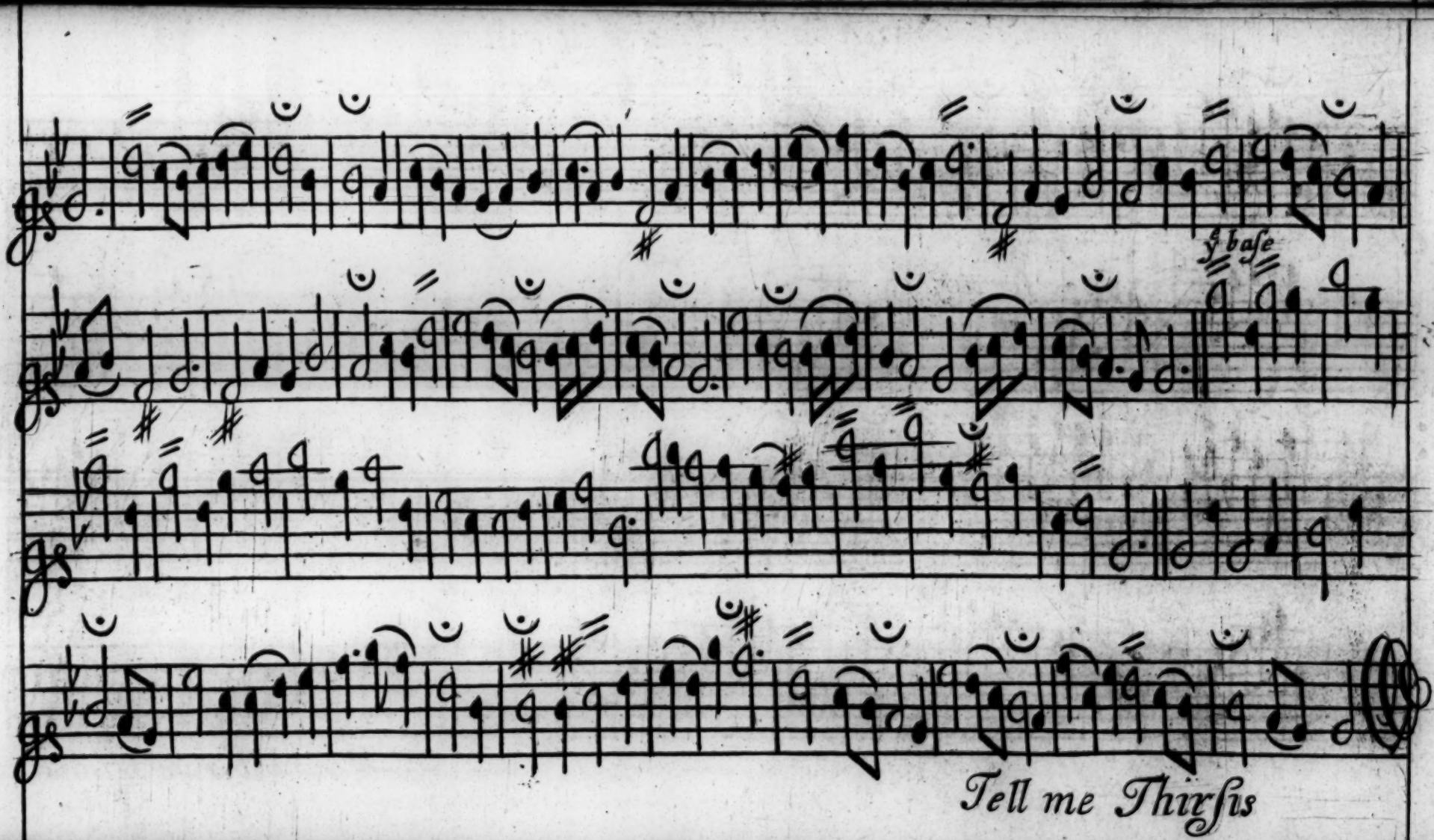
How pleasant are the Charms of Love


2 time
first time
A Minuet

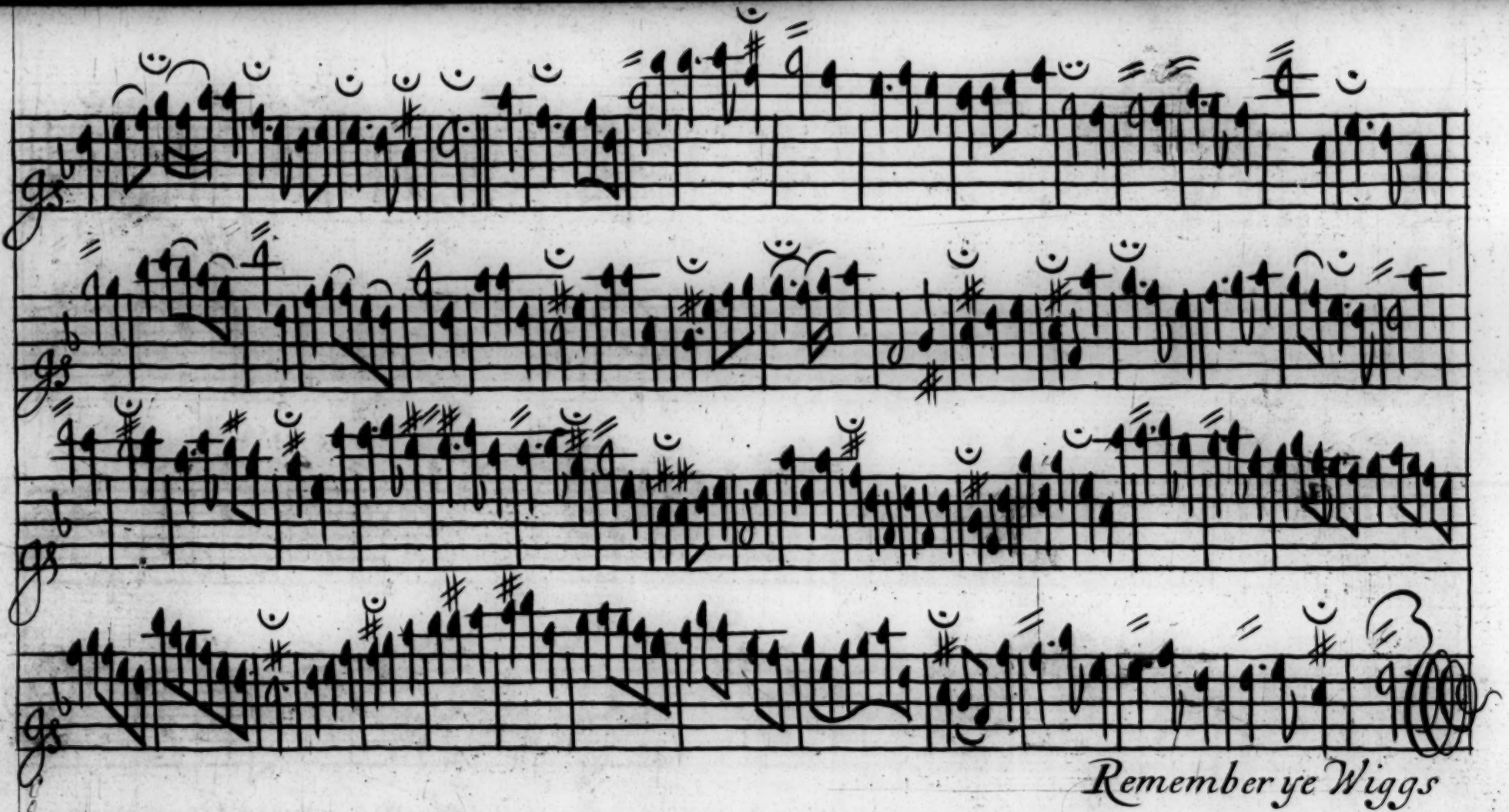

13
A Minuwey.
A Fancey.

14




15
2 base
Tell me Thirsis

16



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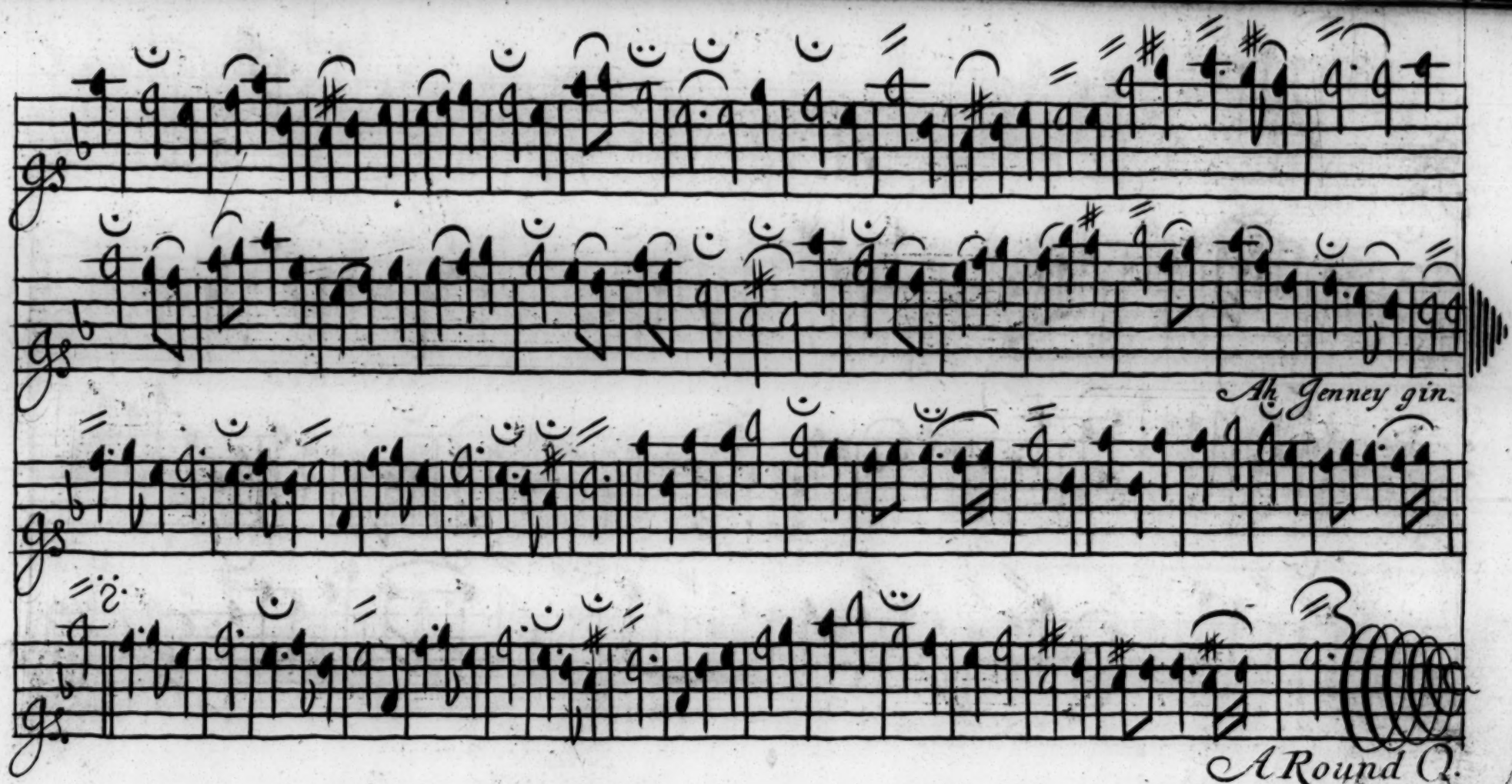
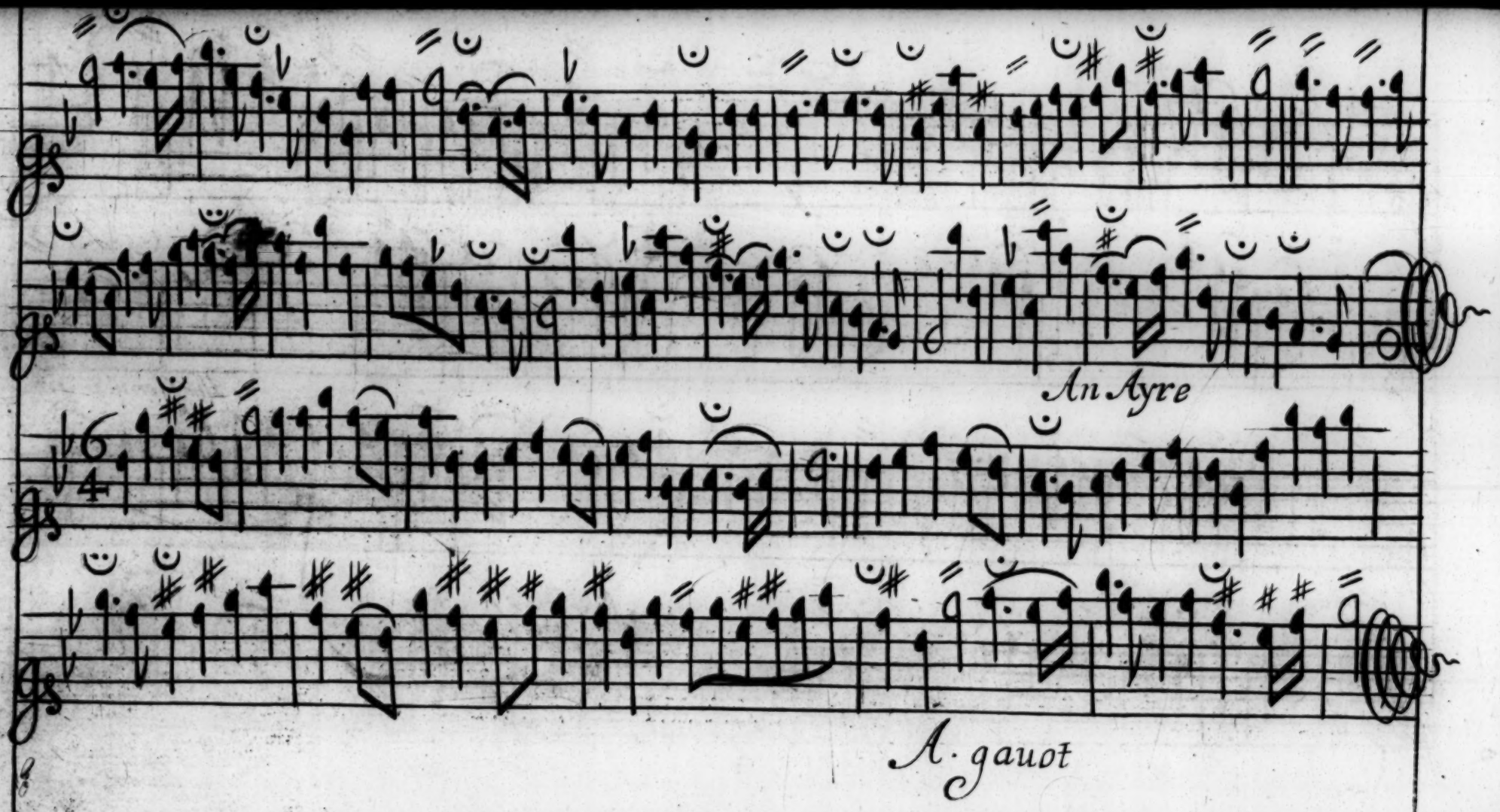
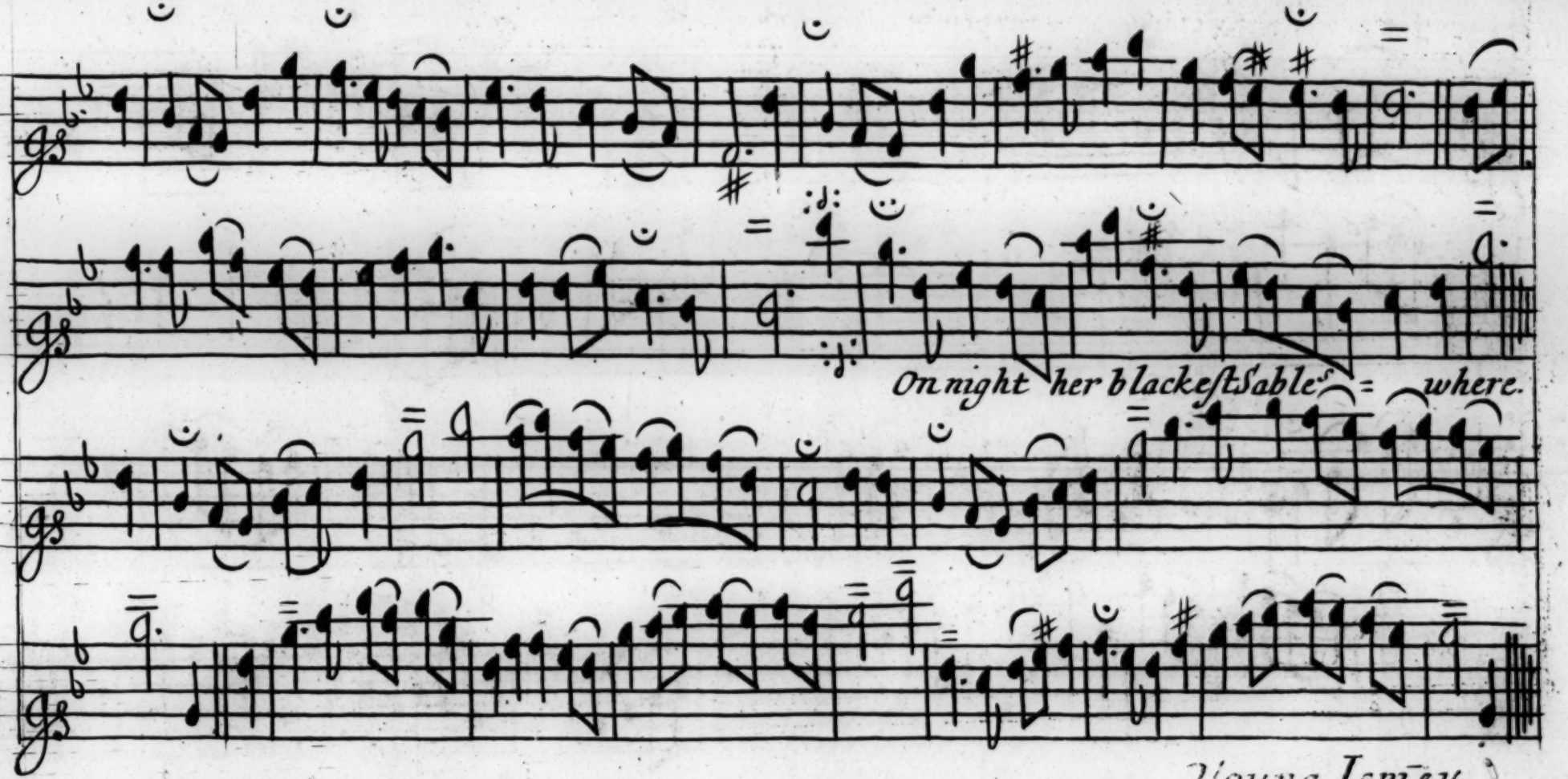
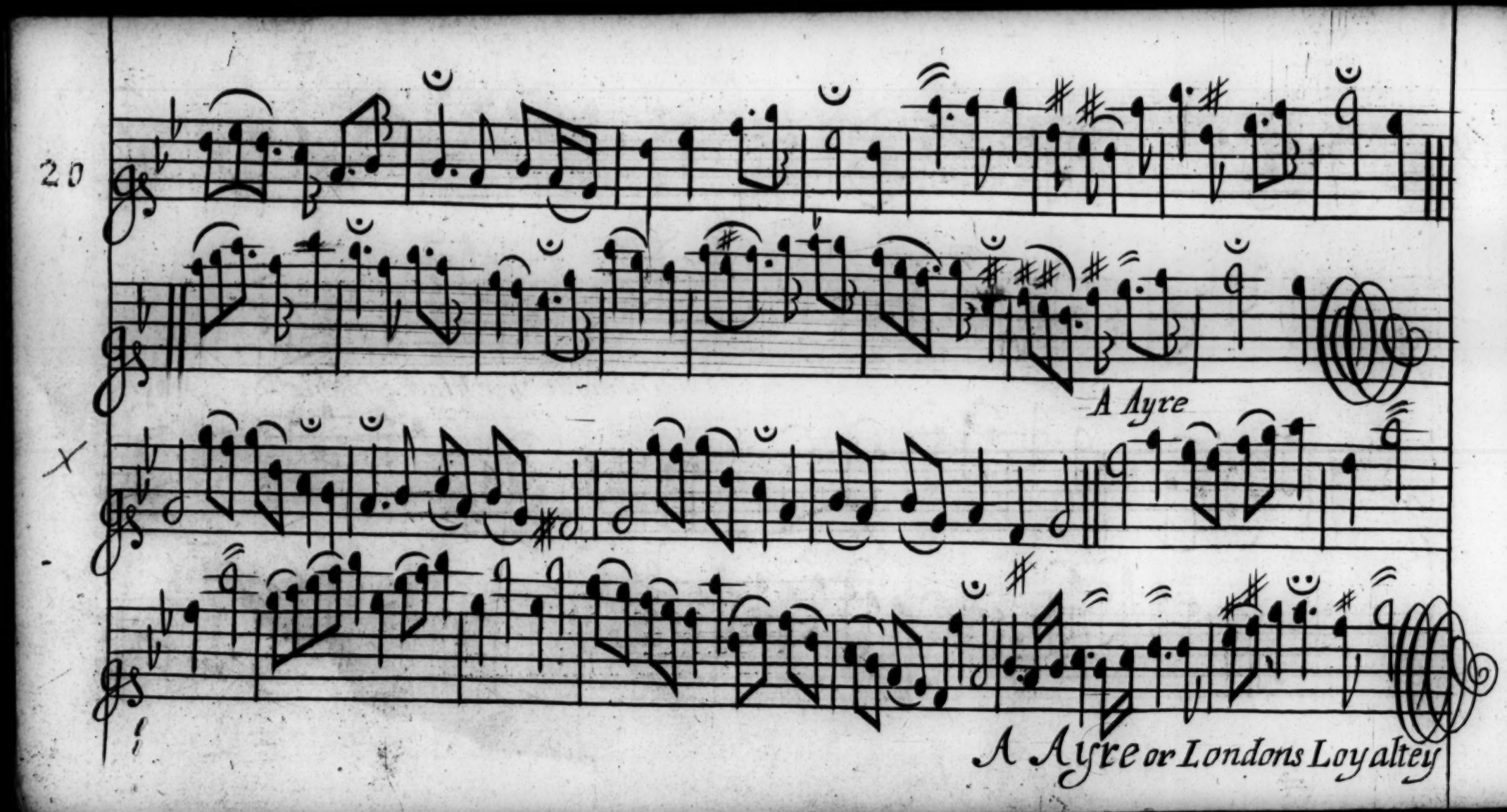
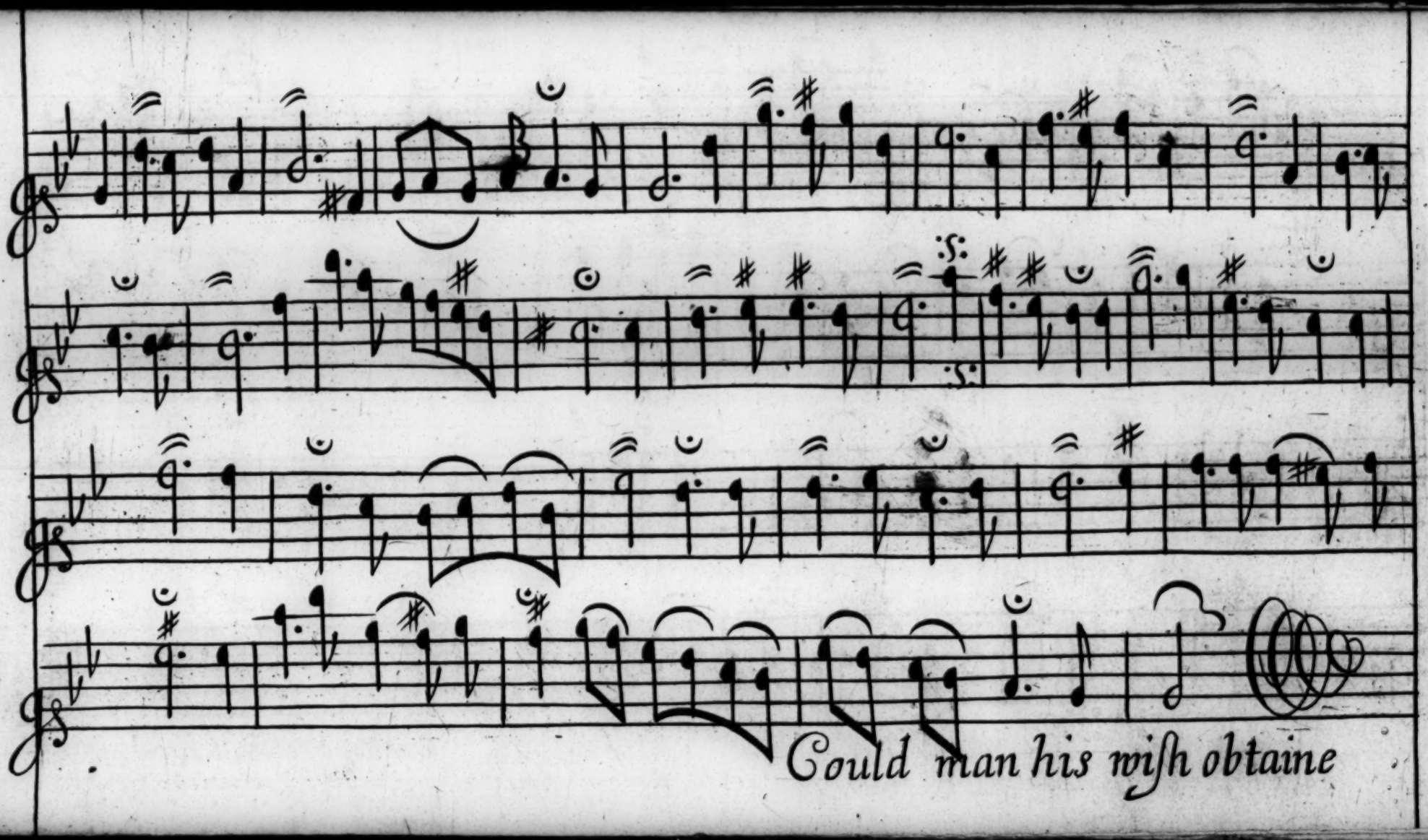


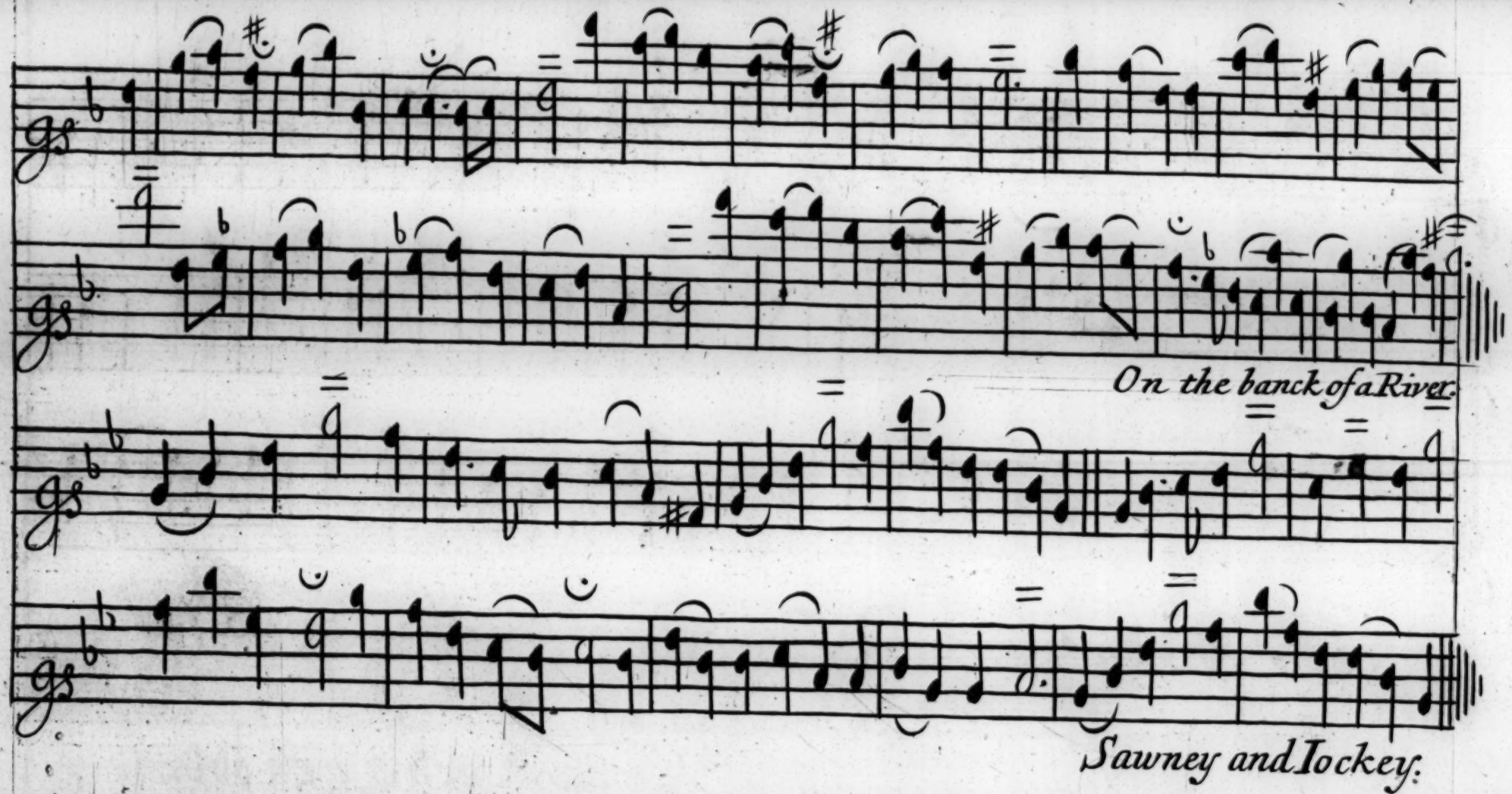

An Ayre
A. gauot

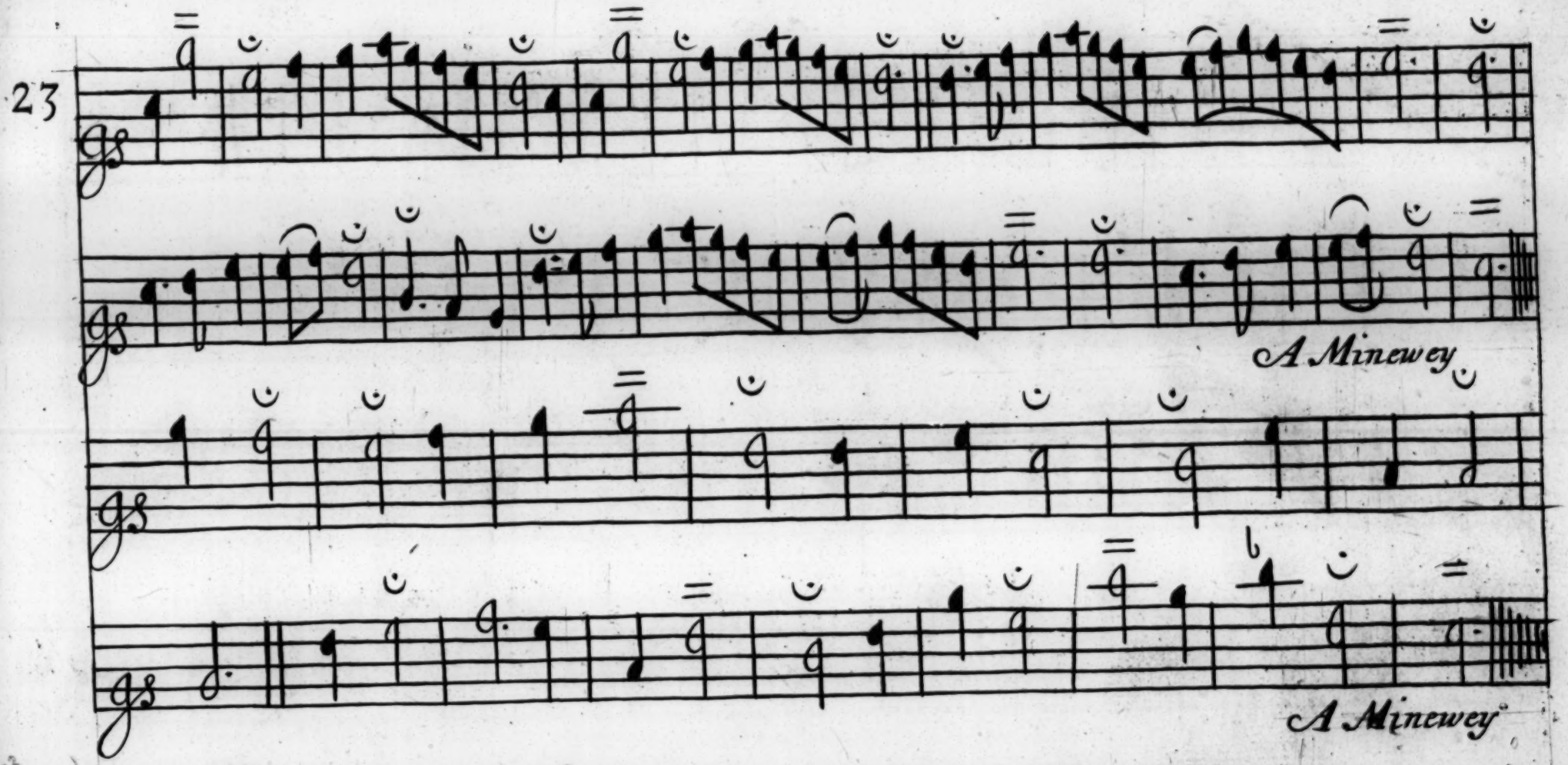


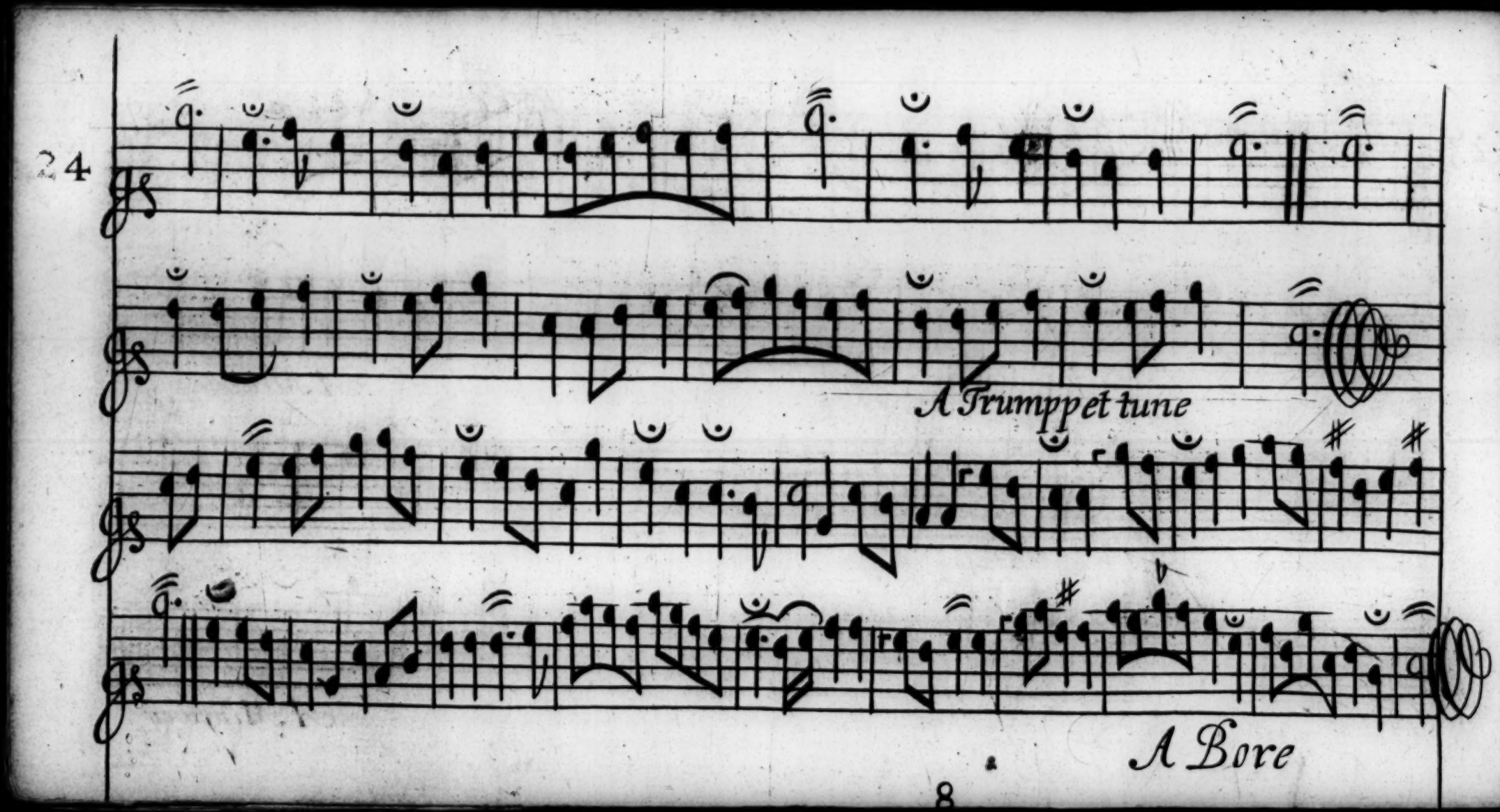
Young Iemey.

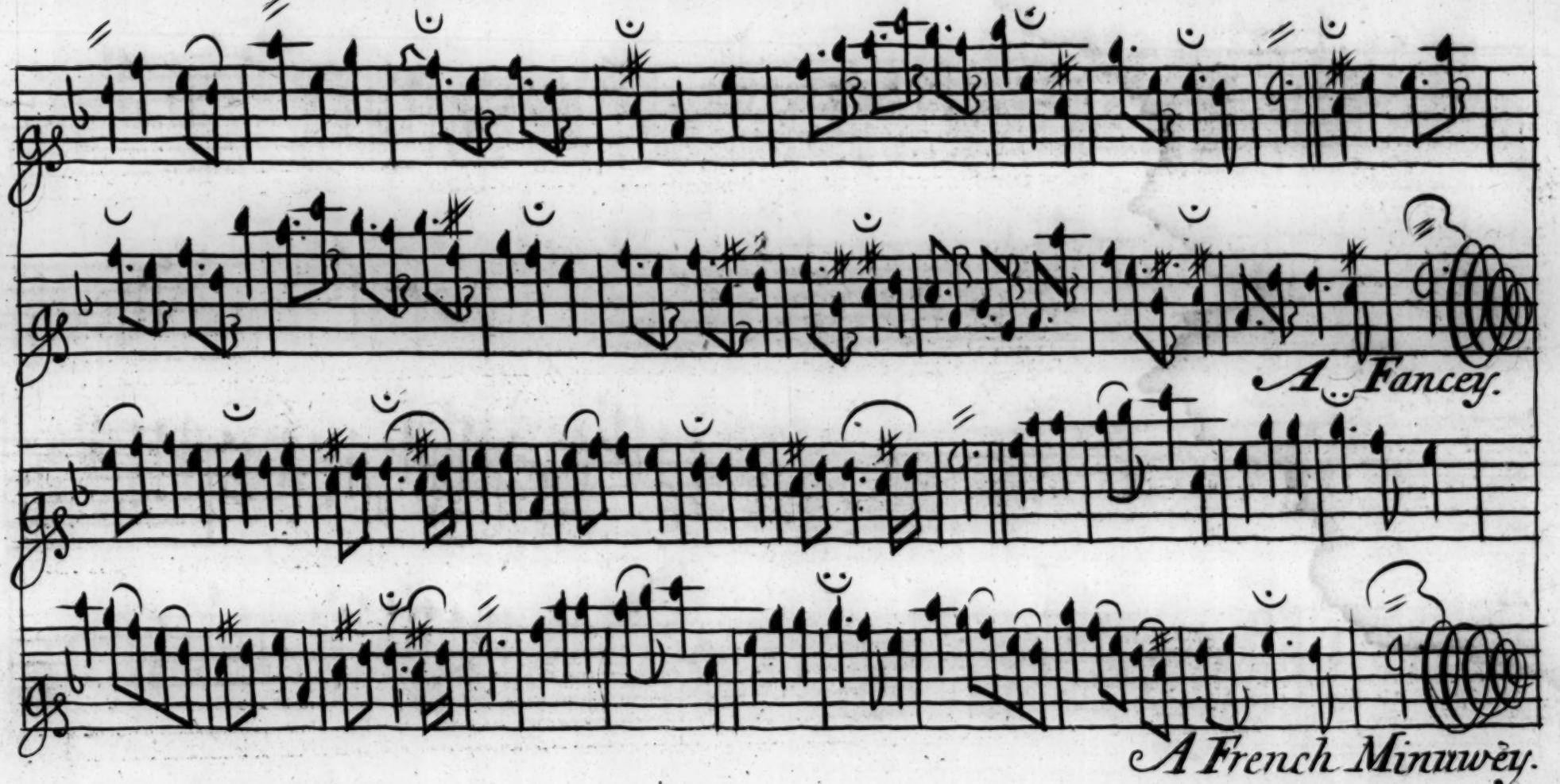

20
A Ayre
A Ayre or Londons Loyaltey

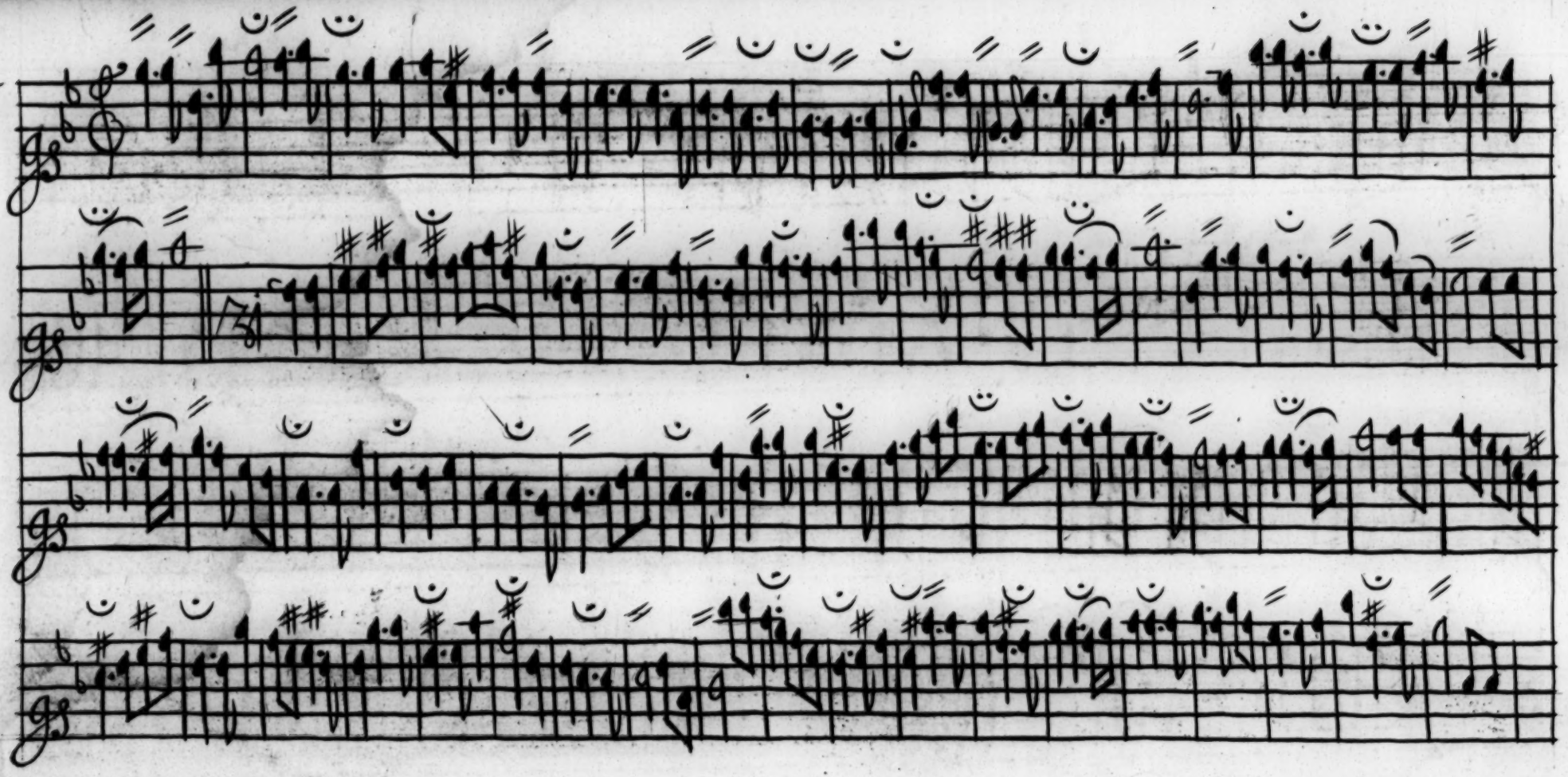

Could man his wiſh obtaine

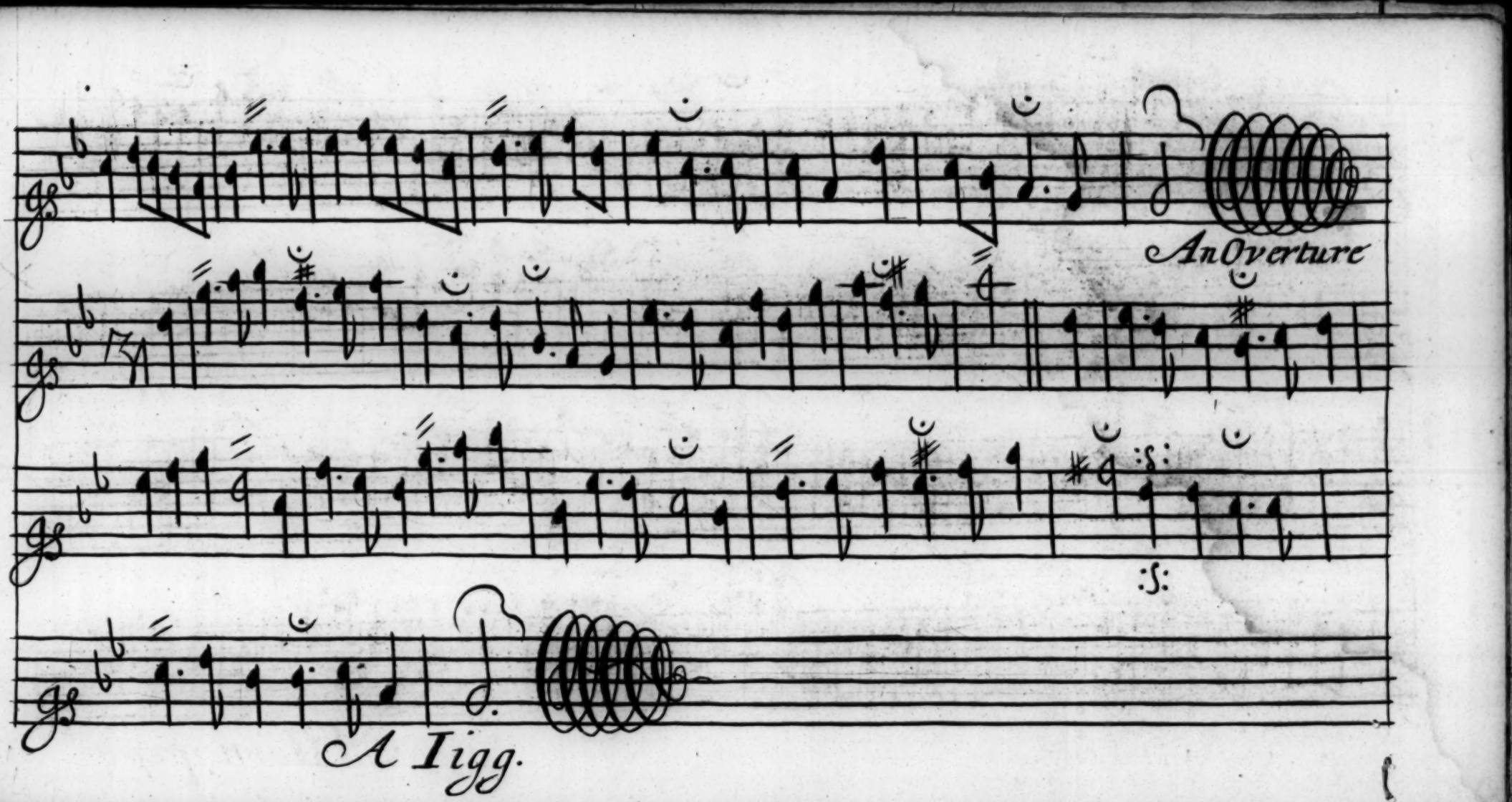

On the banck of a River.
Sawney and Iockey.

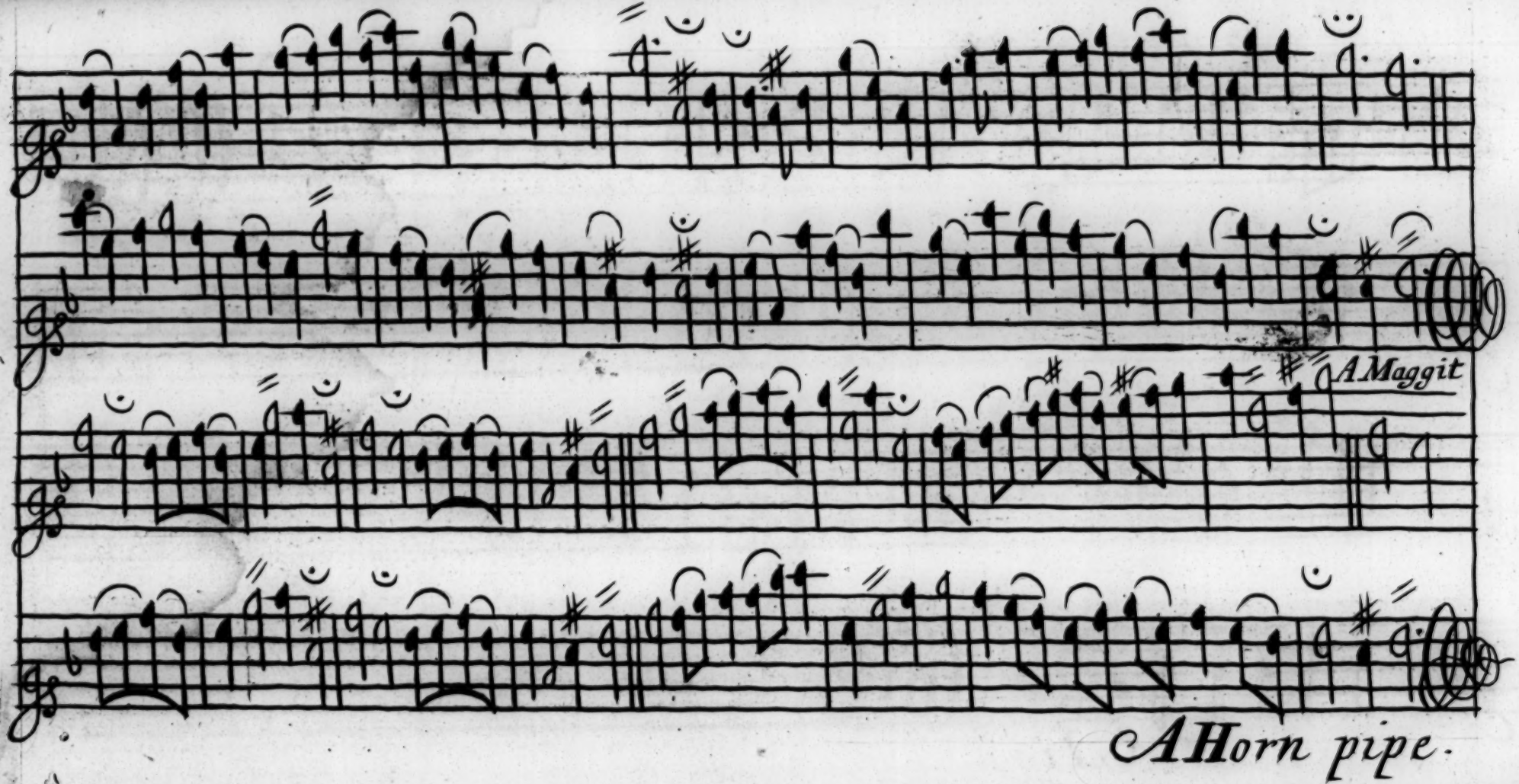

23
A Minewey
A Minewey


24
A Trumppet tune
A Bore
8

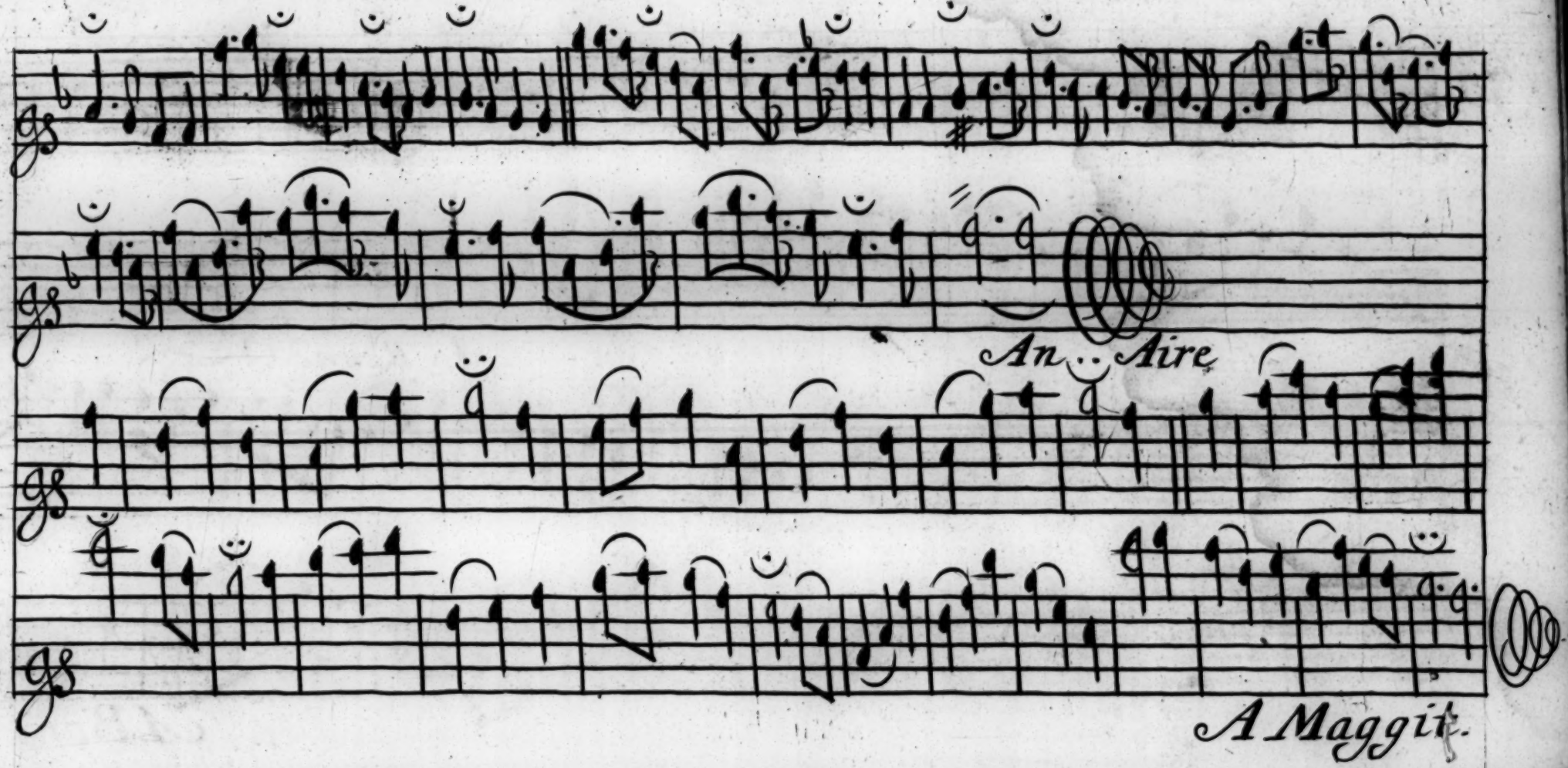

A Fancey.
A French Minuwey.

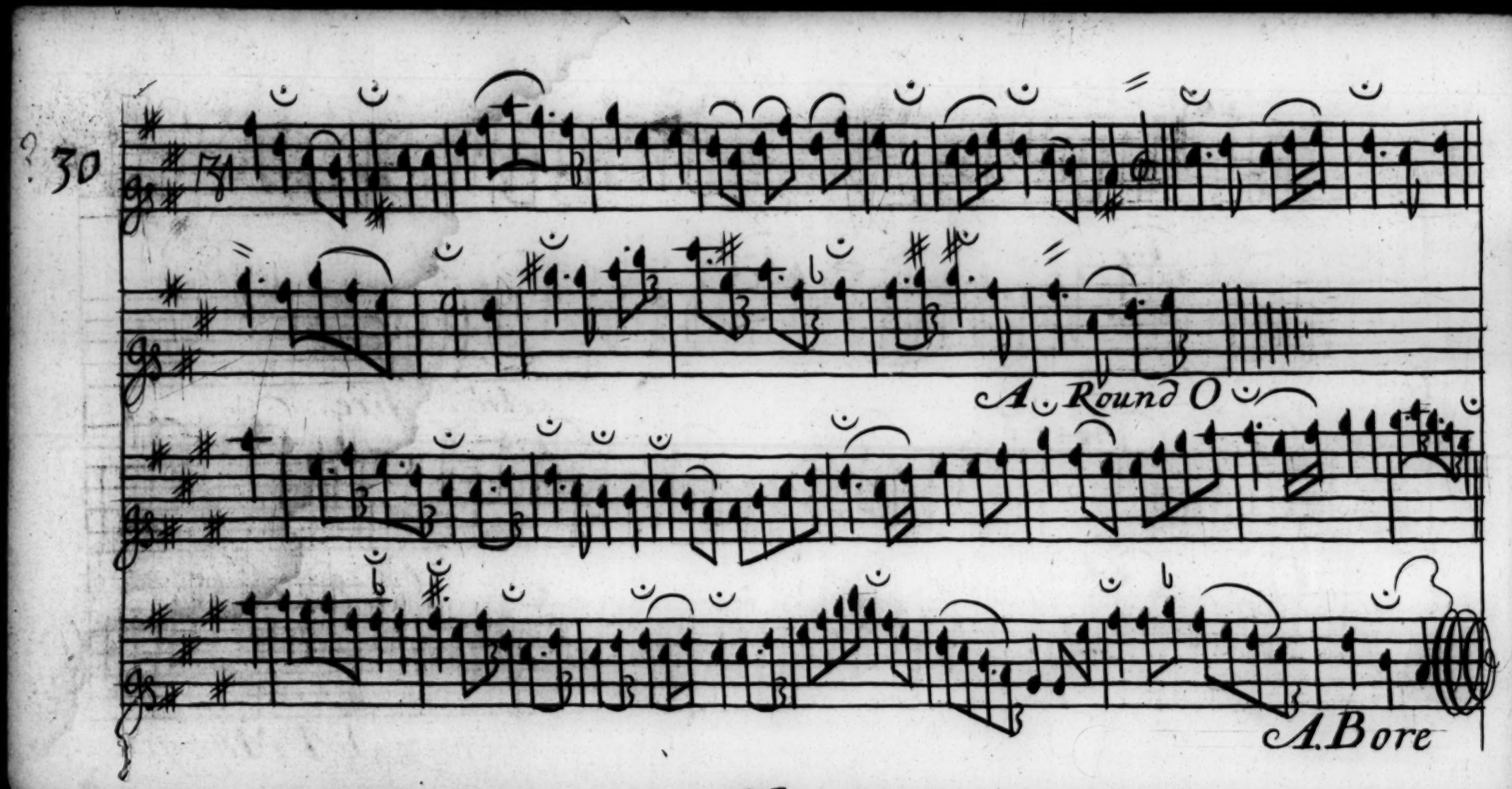


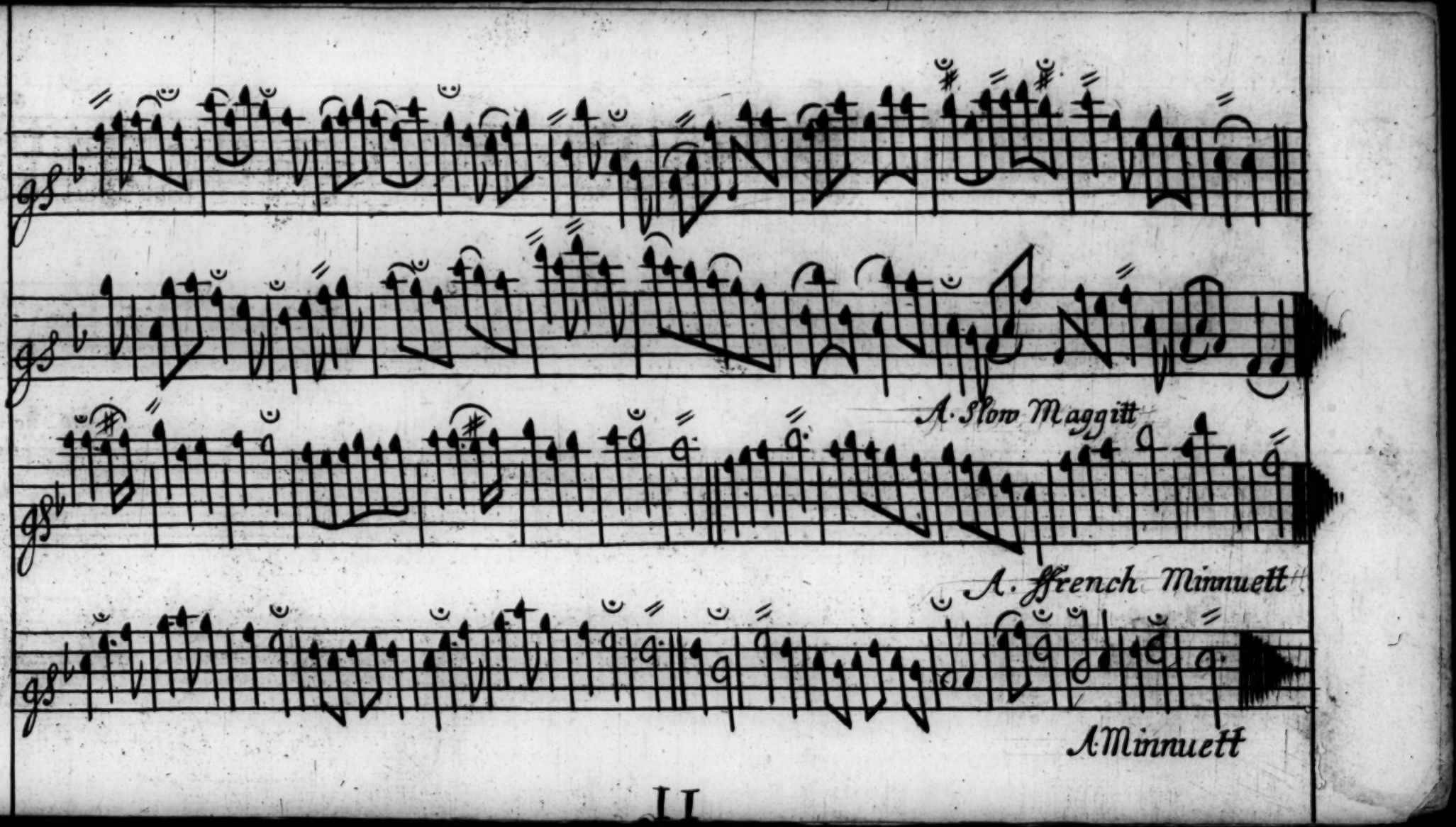

An Overture
A Iigg.



A Horn pipe.

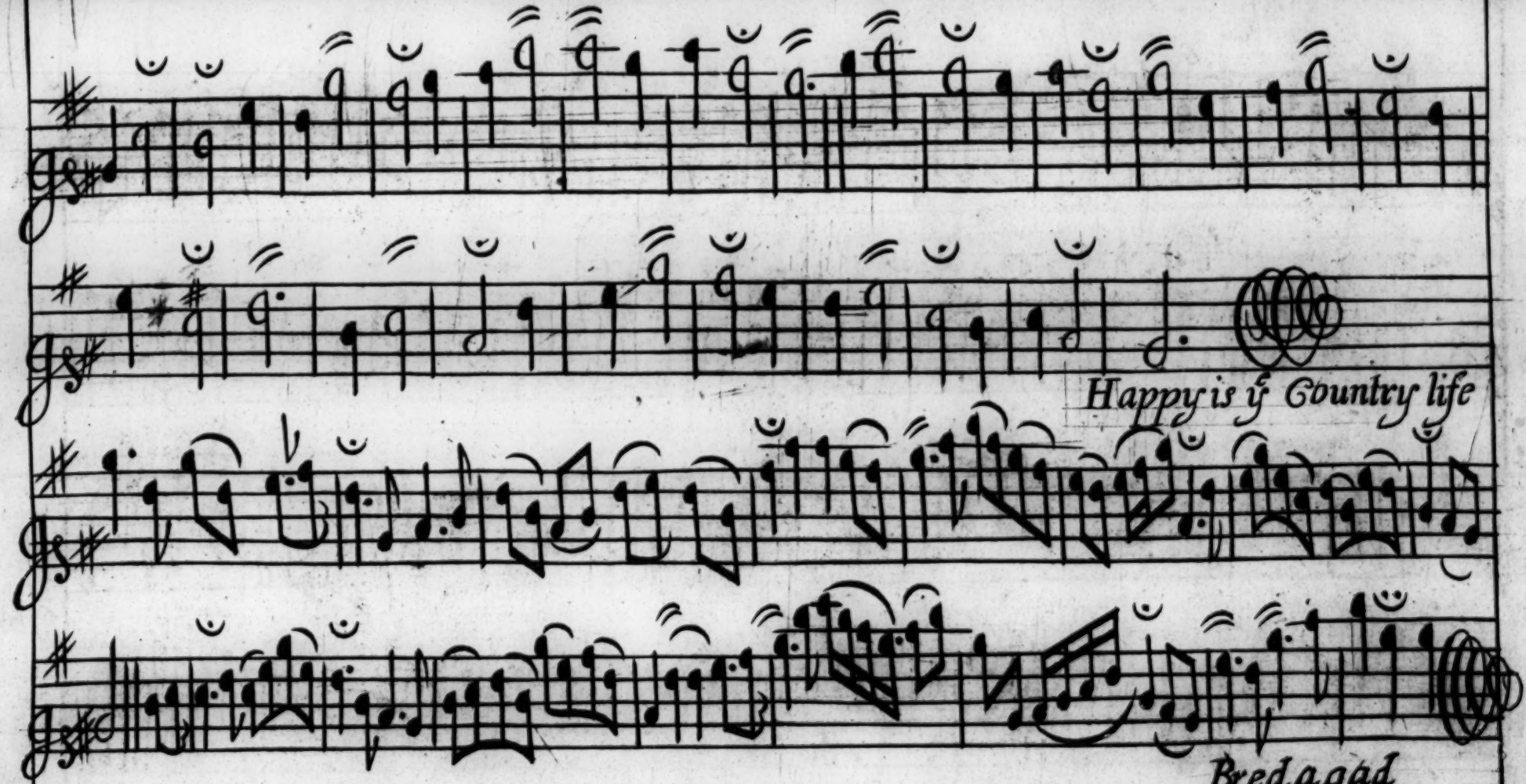

An Aire
A Maggit.

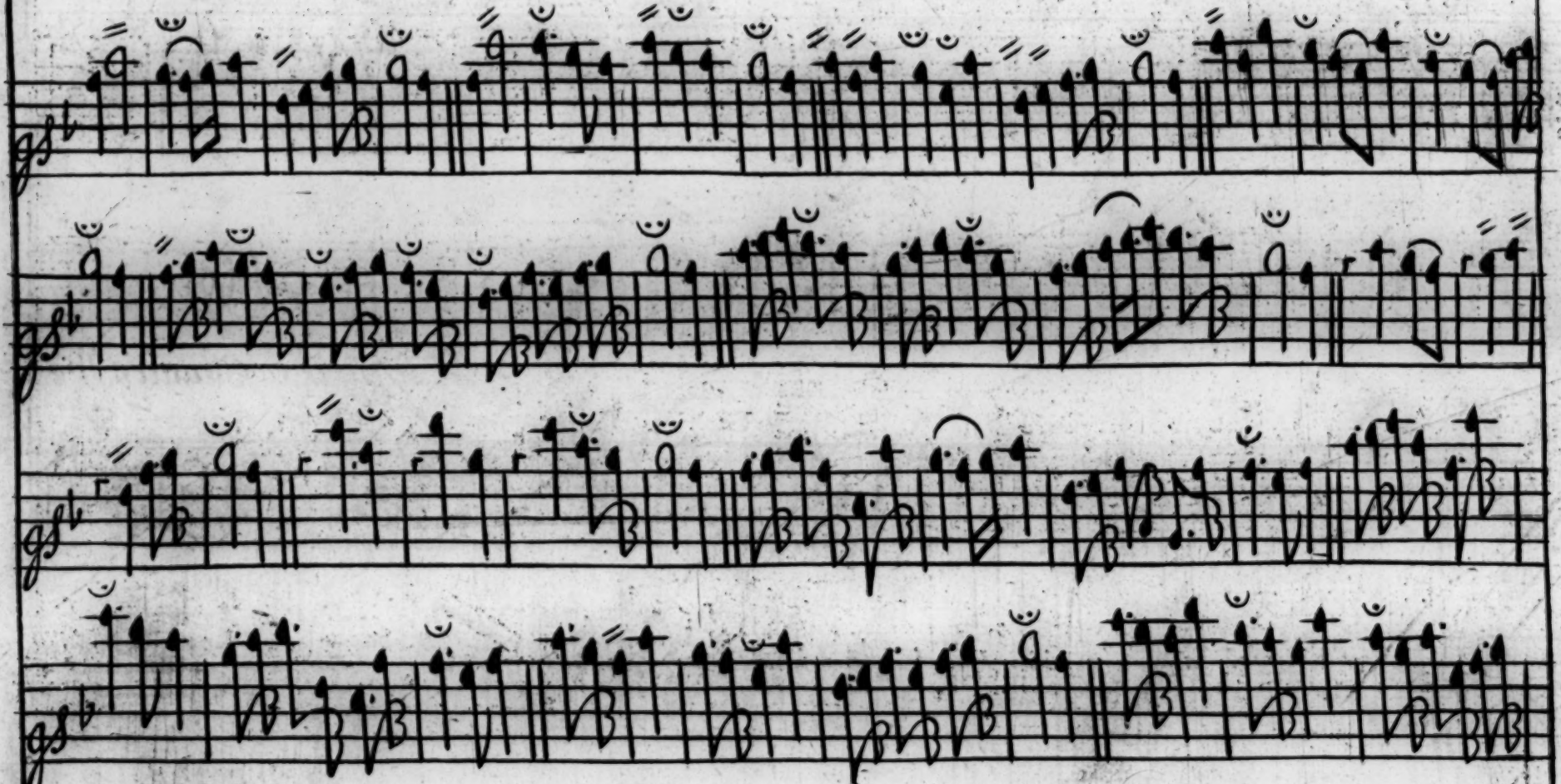

30
A Round O
A. Bore

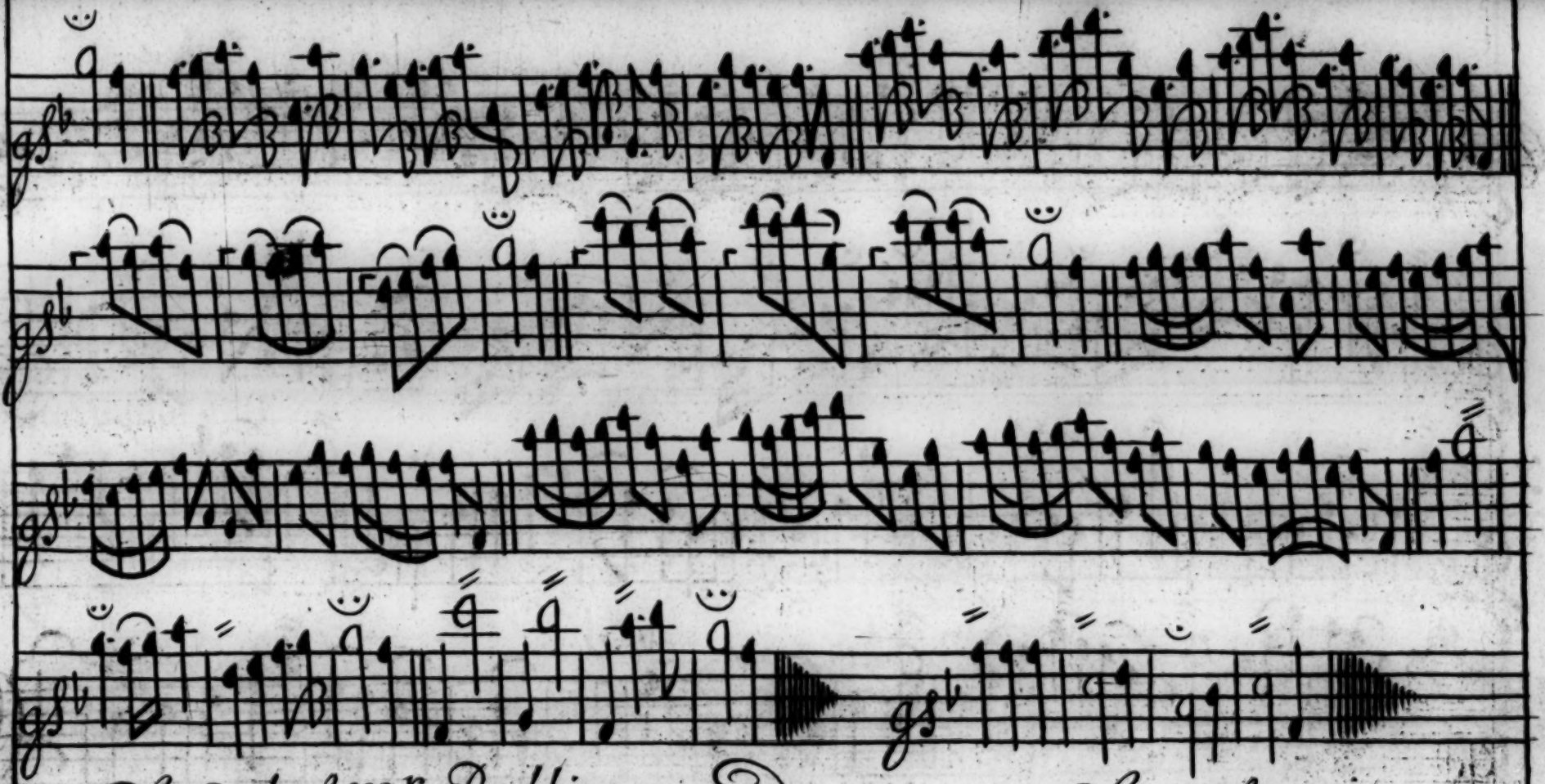

31
A. Slow Maggitt
A. French Minnuett
A Minnuett

Round

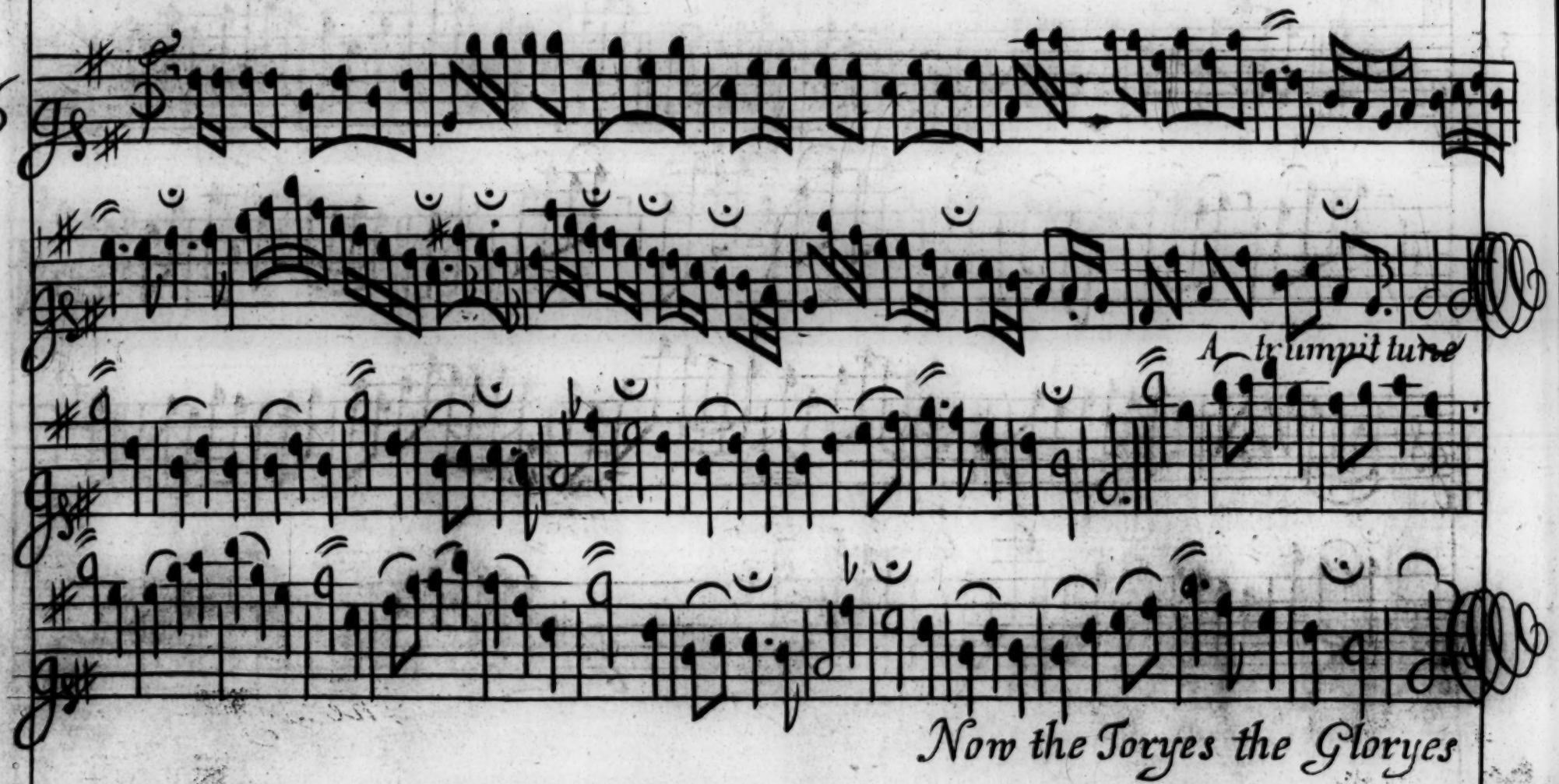
A Fancy

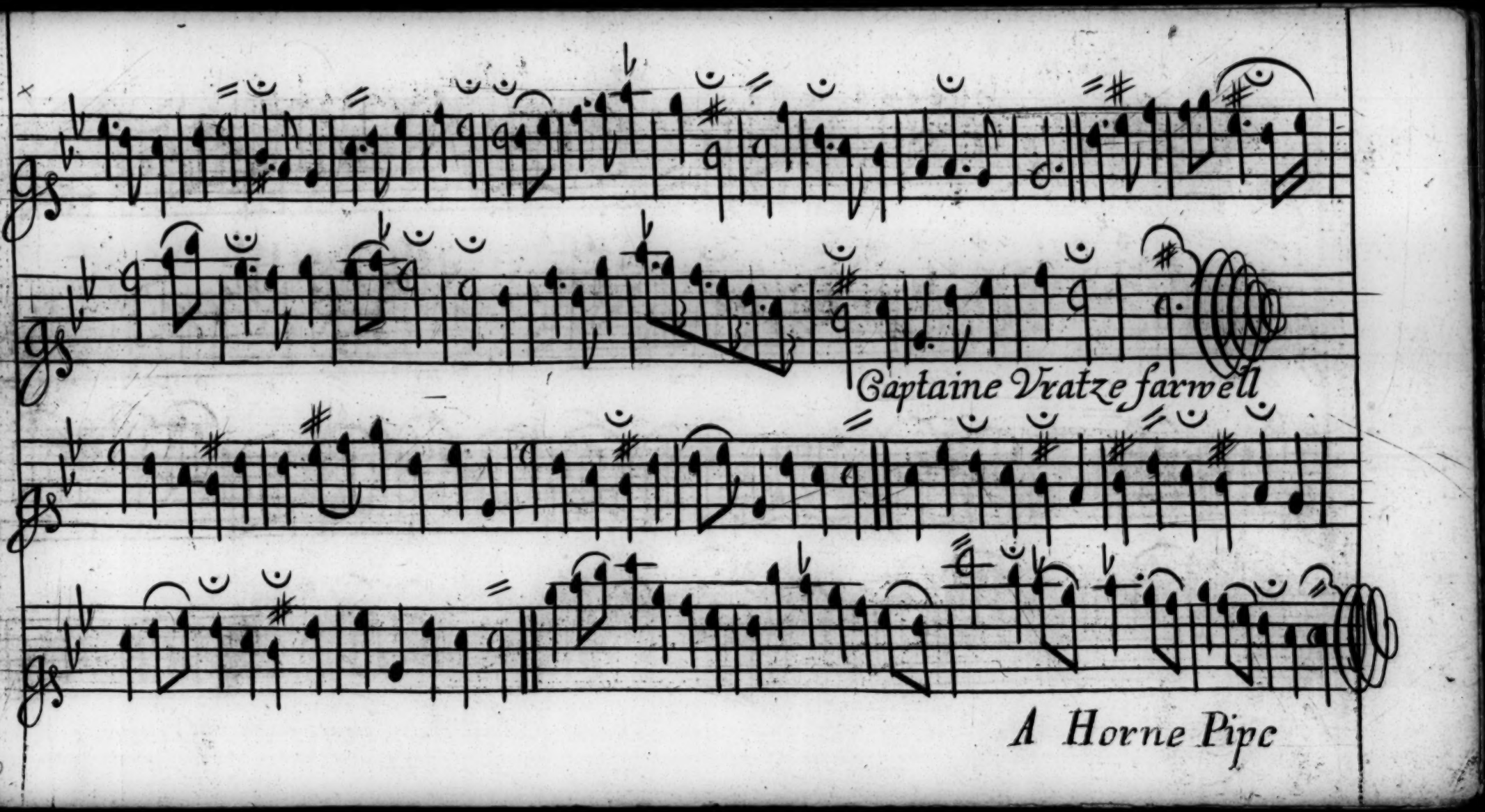

Happy is ỹ Country life
Bredagad

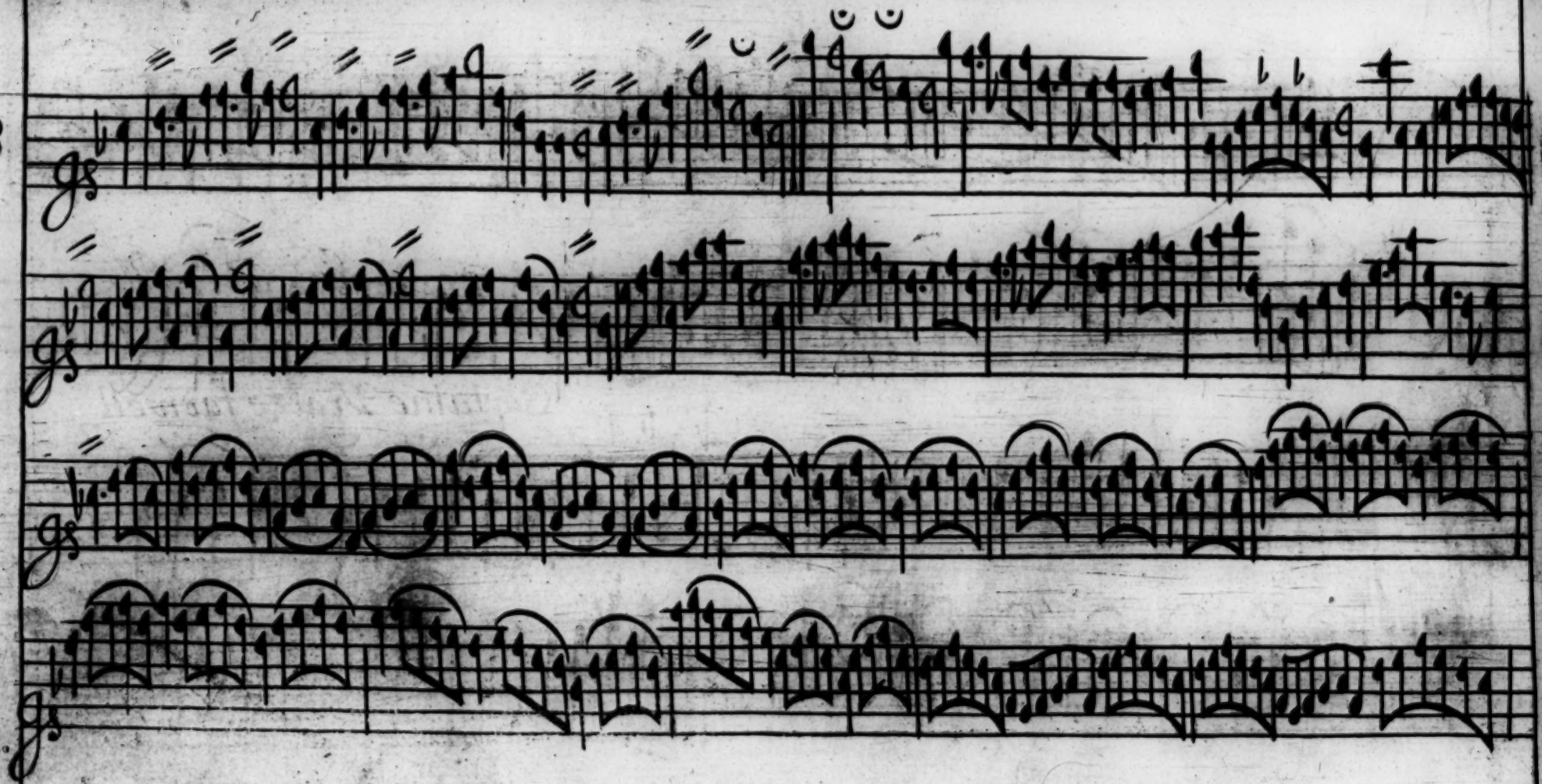


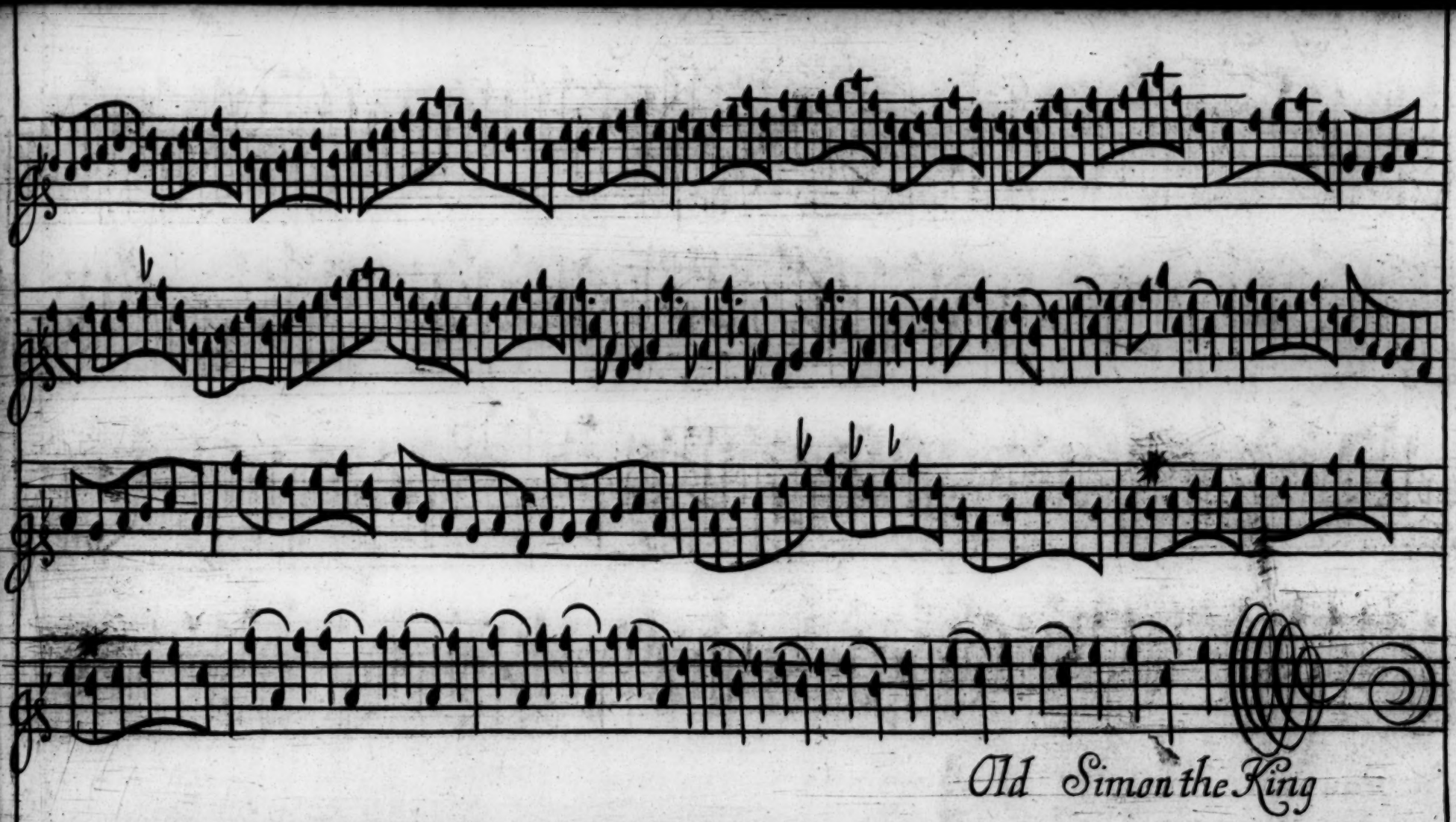


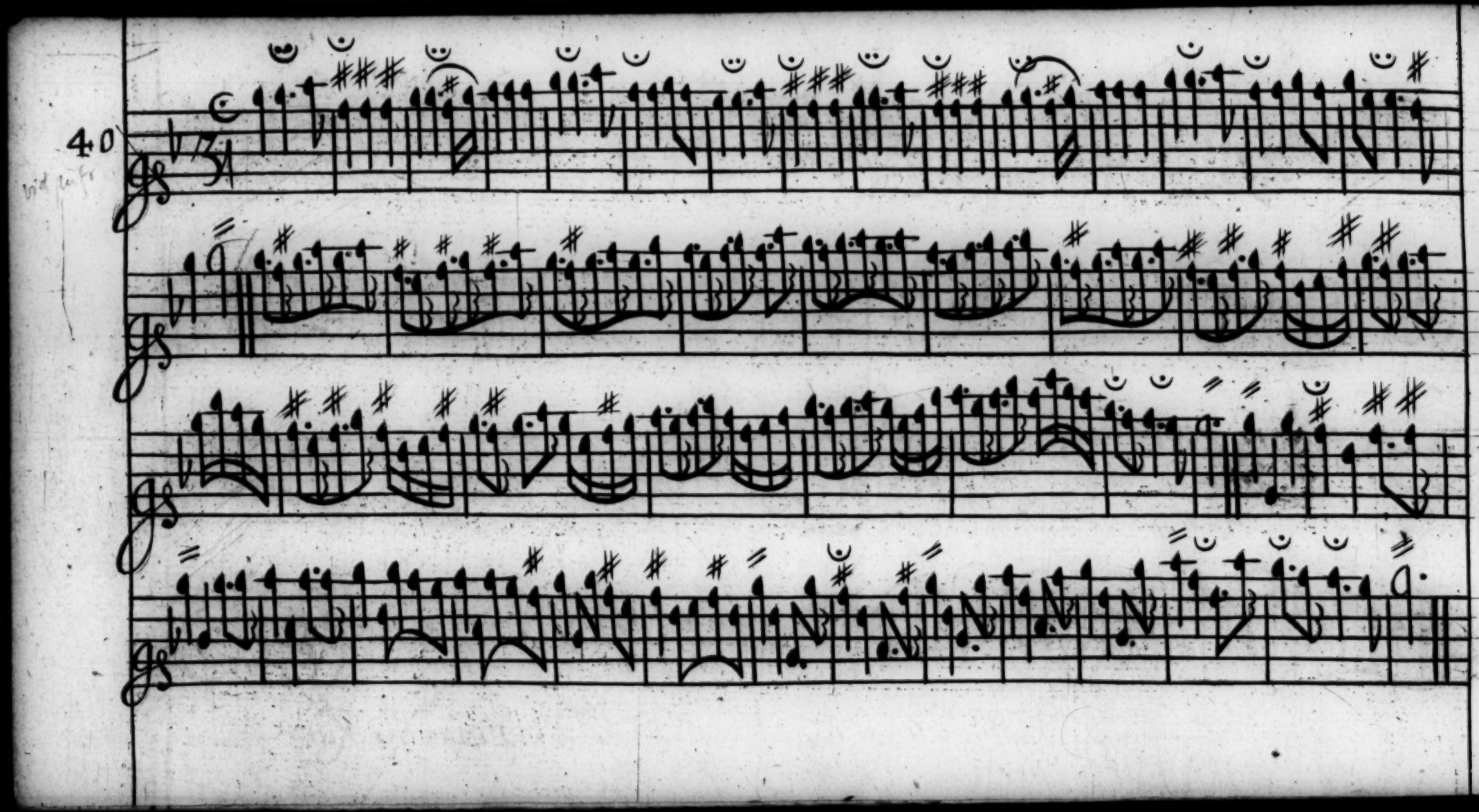
The End of Mr. Reddins ground. The Basse to it.


A trumpit tune
Now the Joryes the Gloryes


Captaine Vratze farwell
A Horne Pipe




Old Simon the King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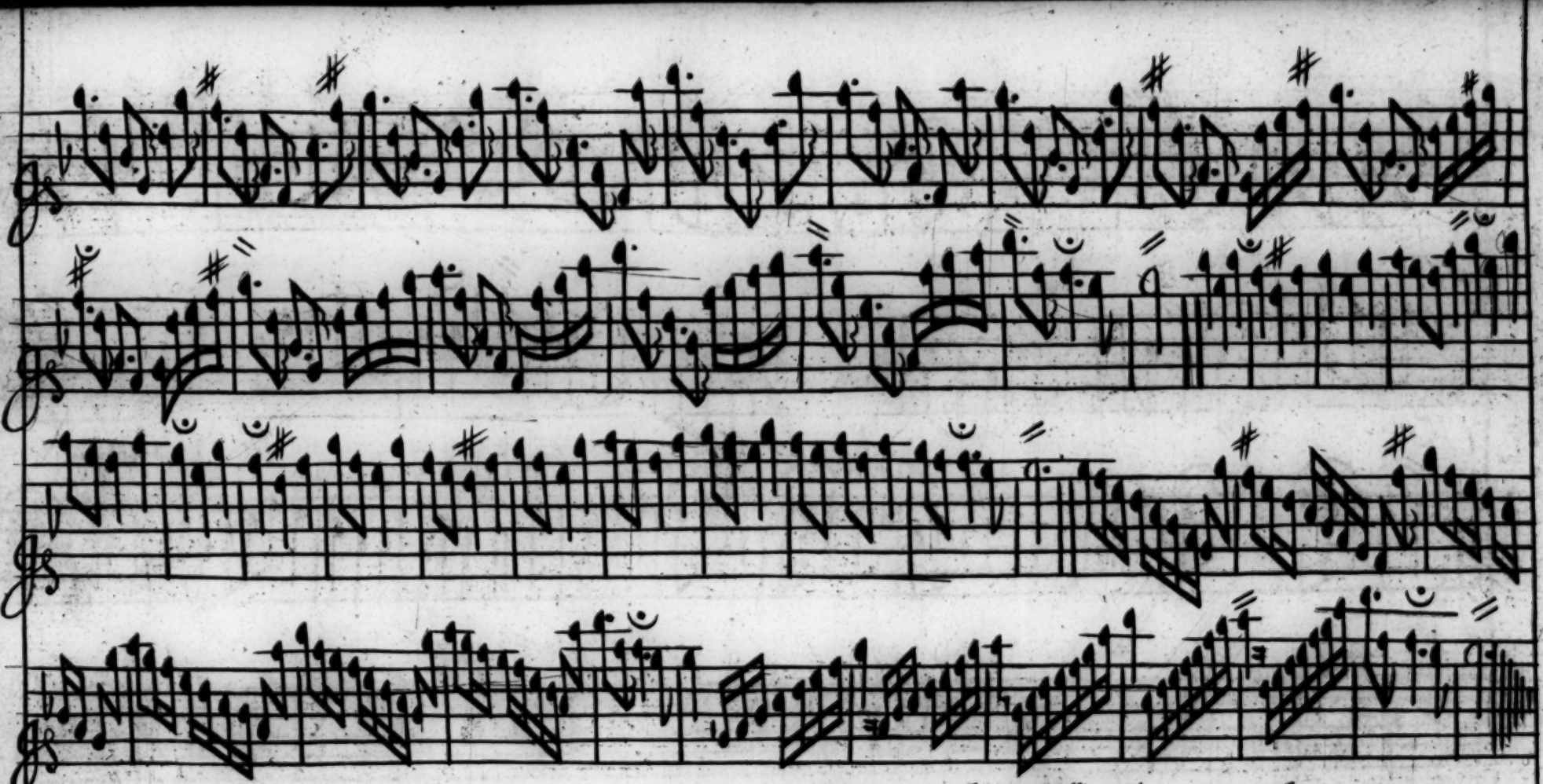
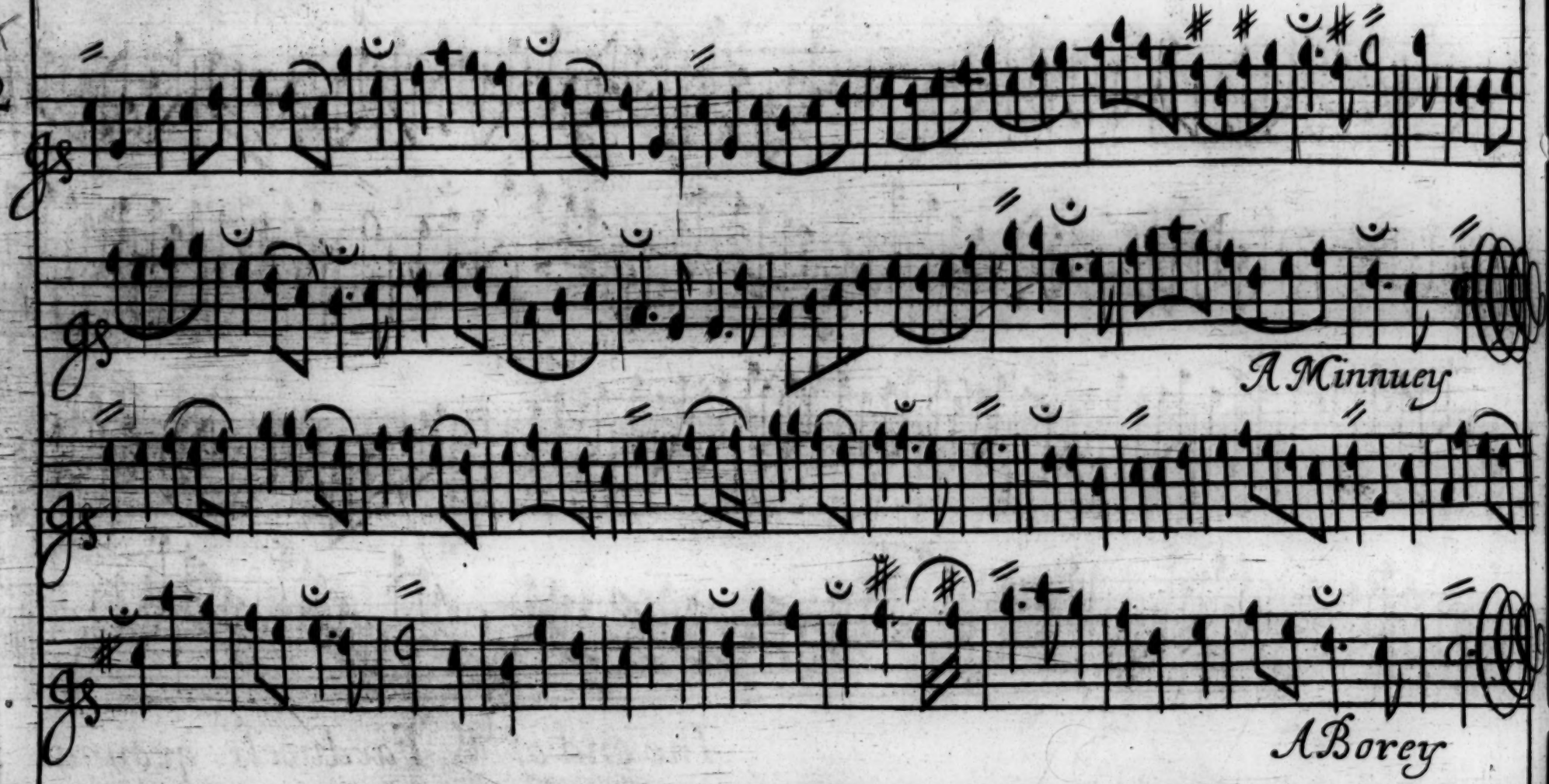
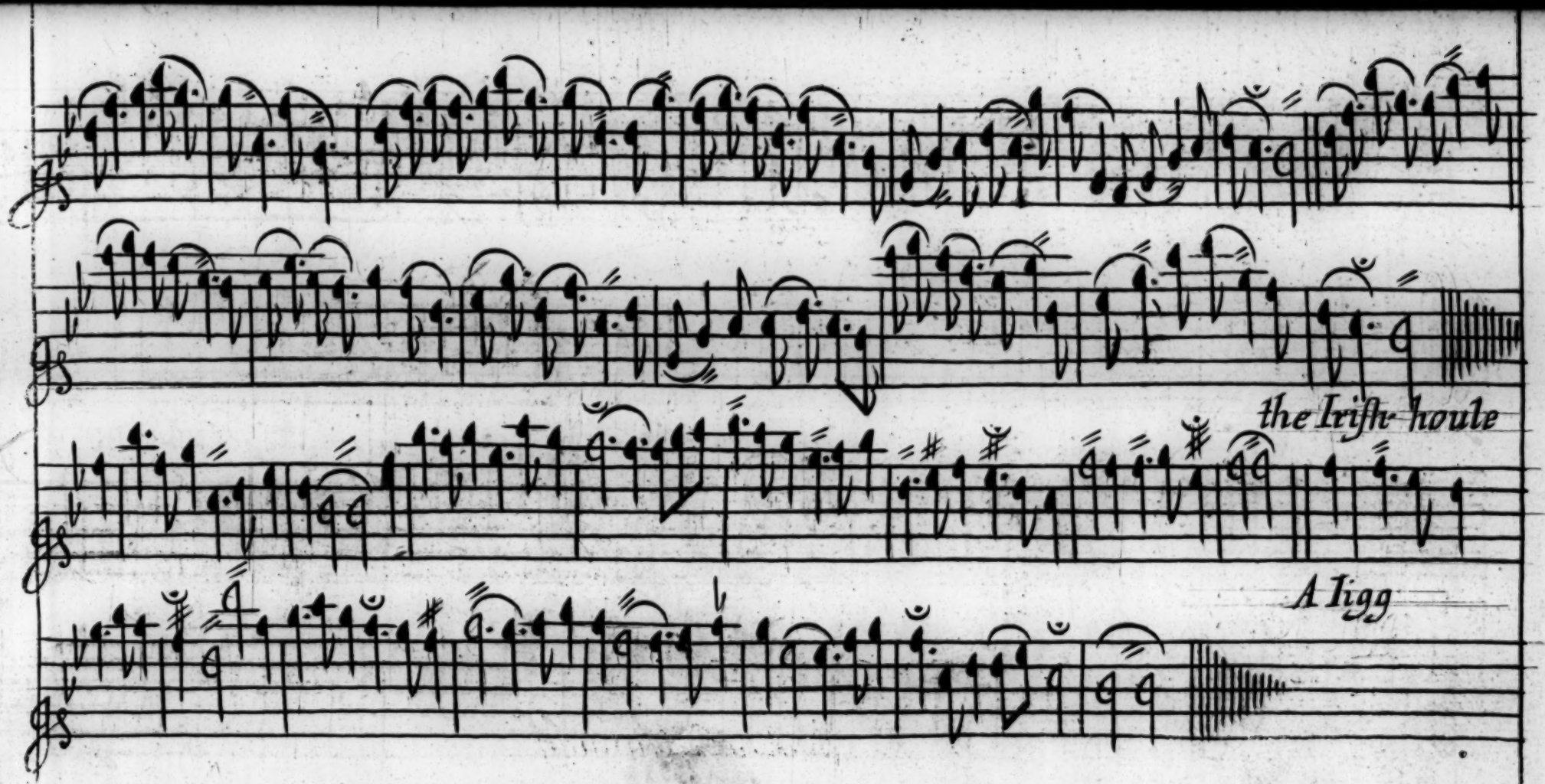
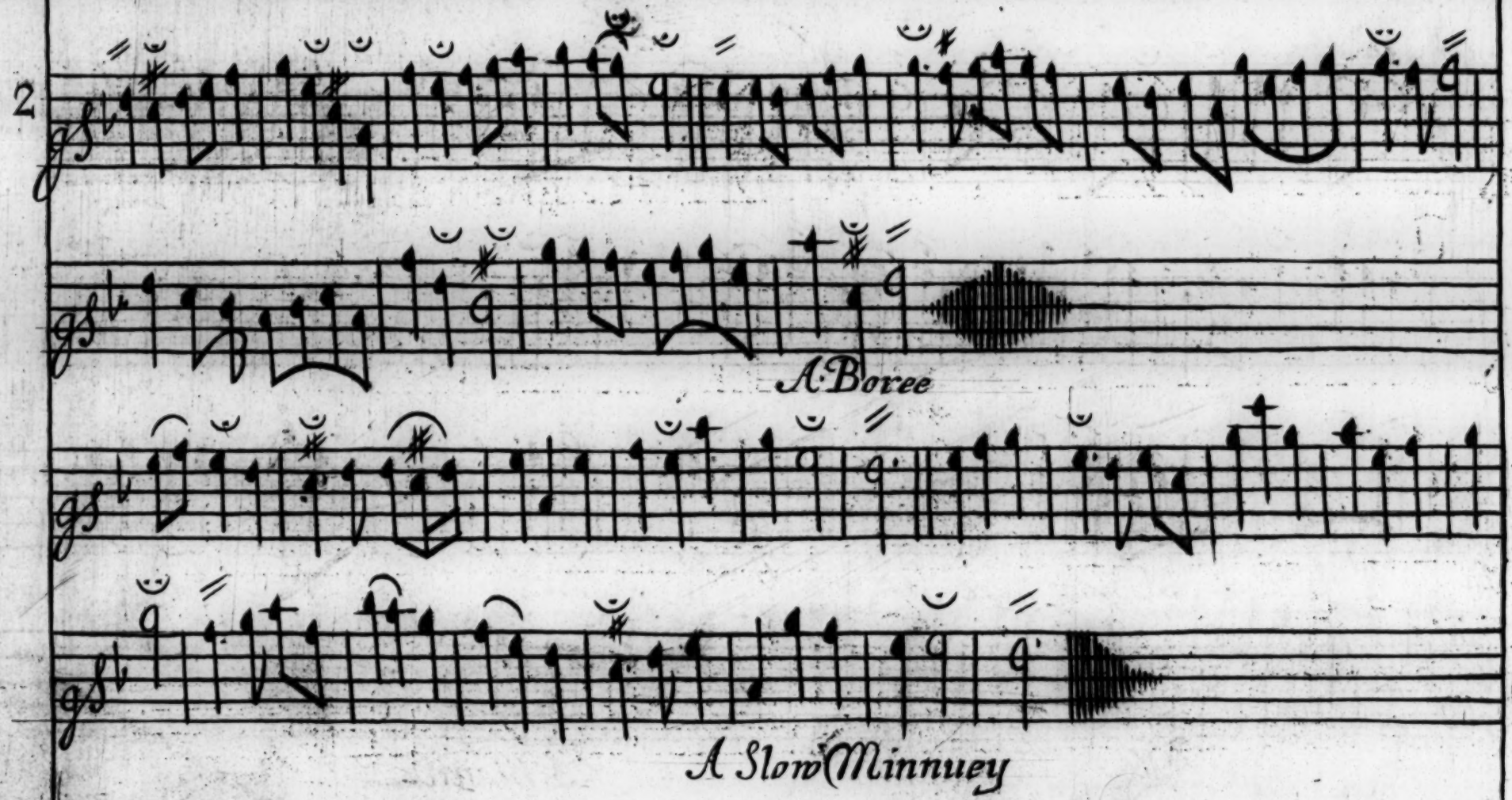


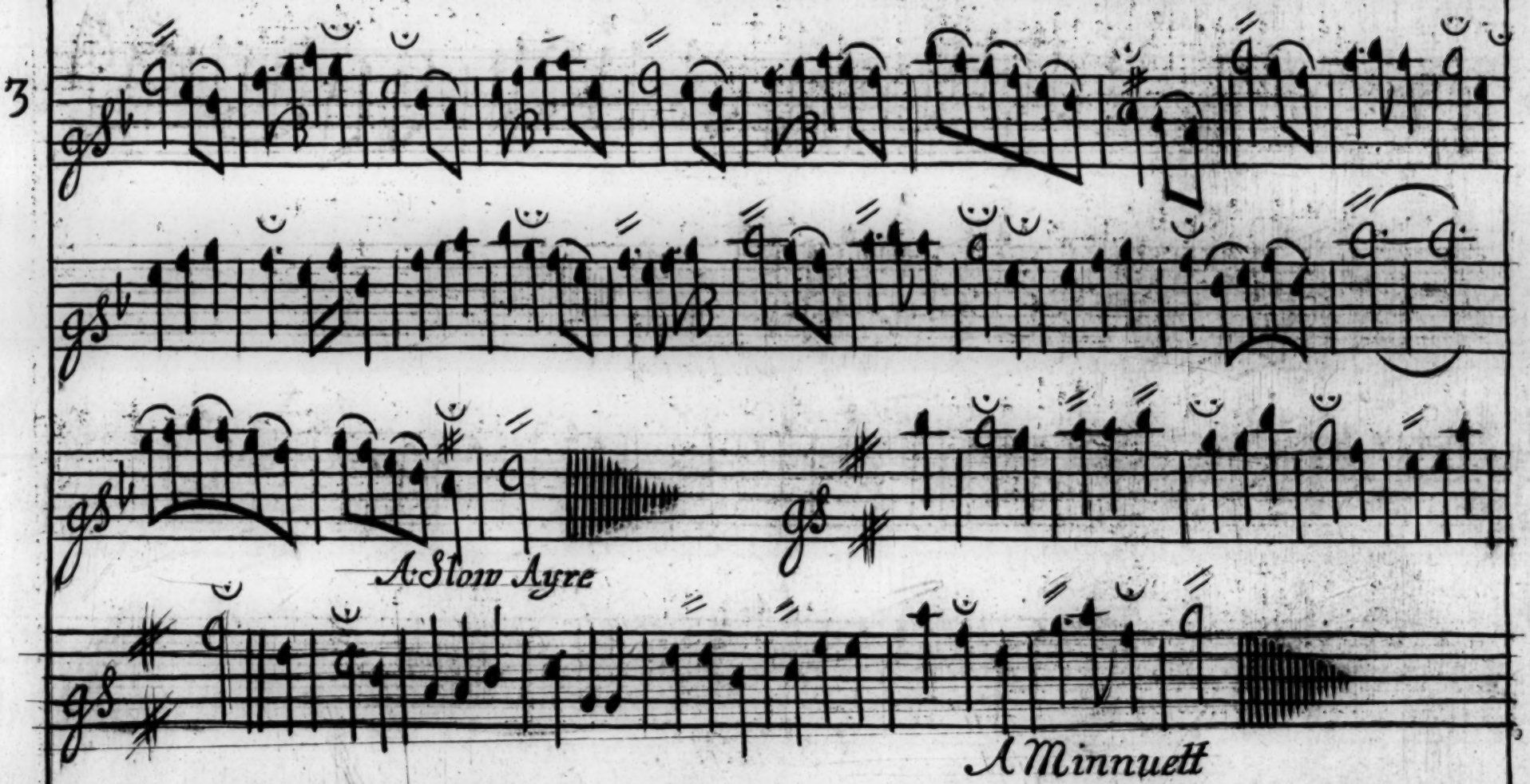
The end of Mr. Fardinels ground


A Minnuey
A Borey

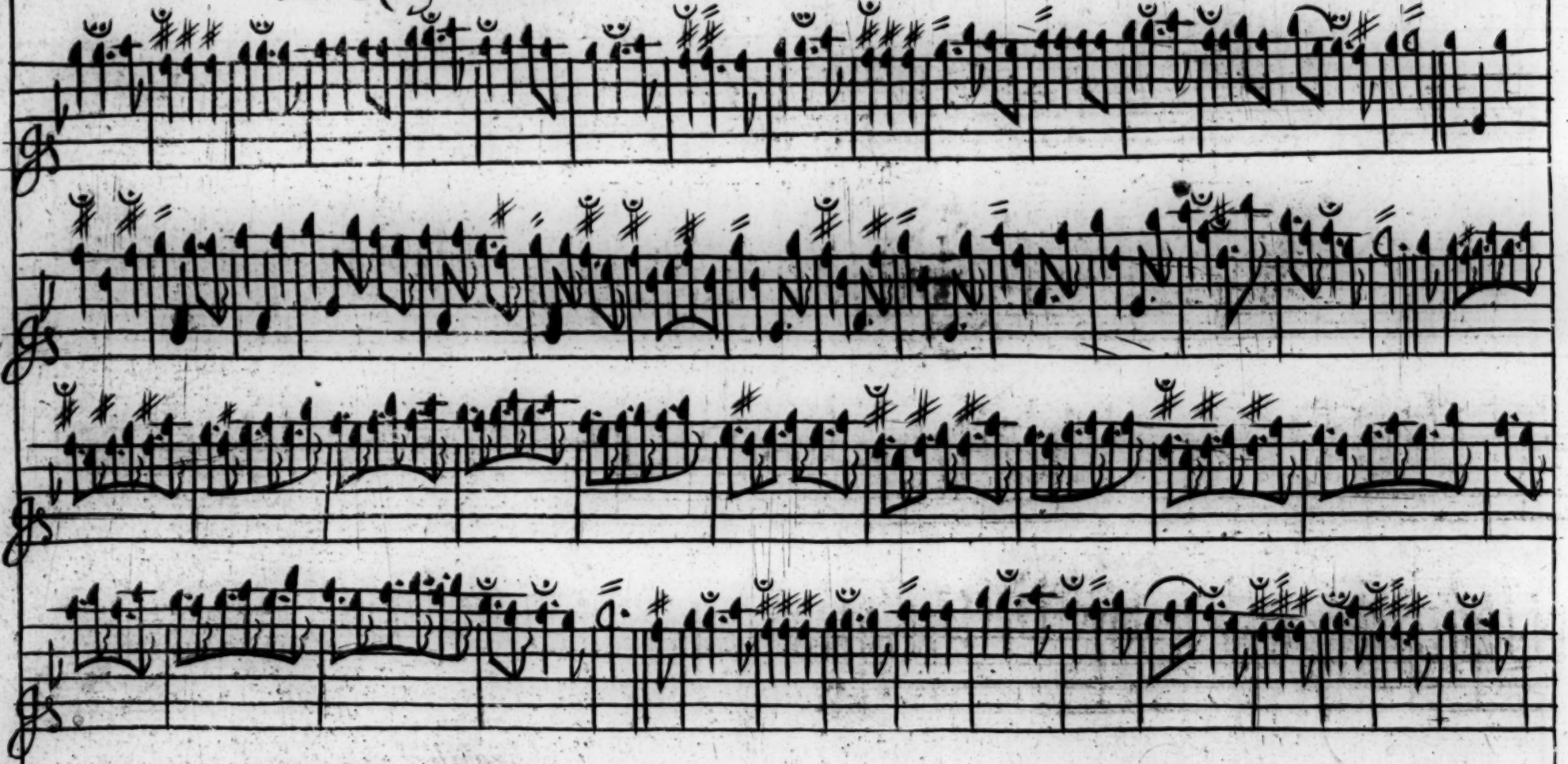

the Irish houle
A Jigg

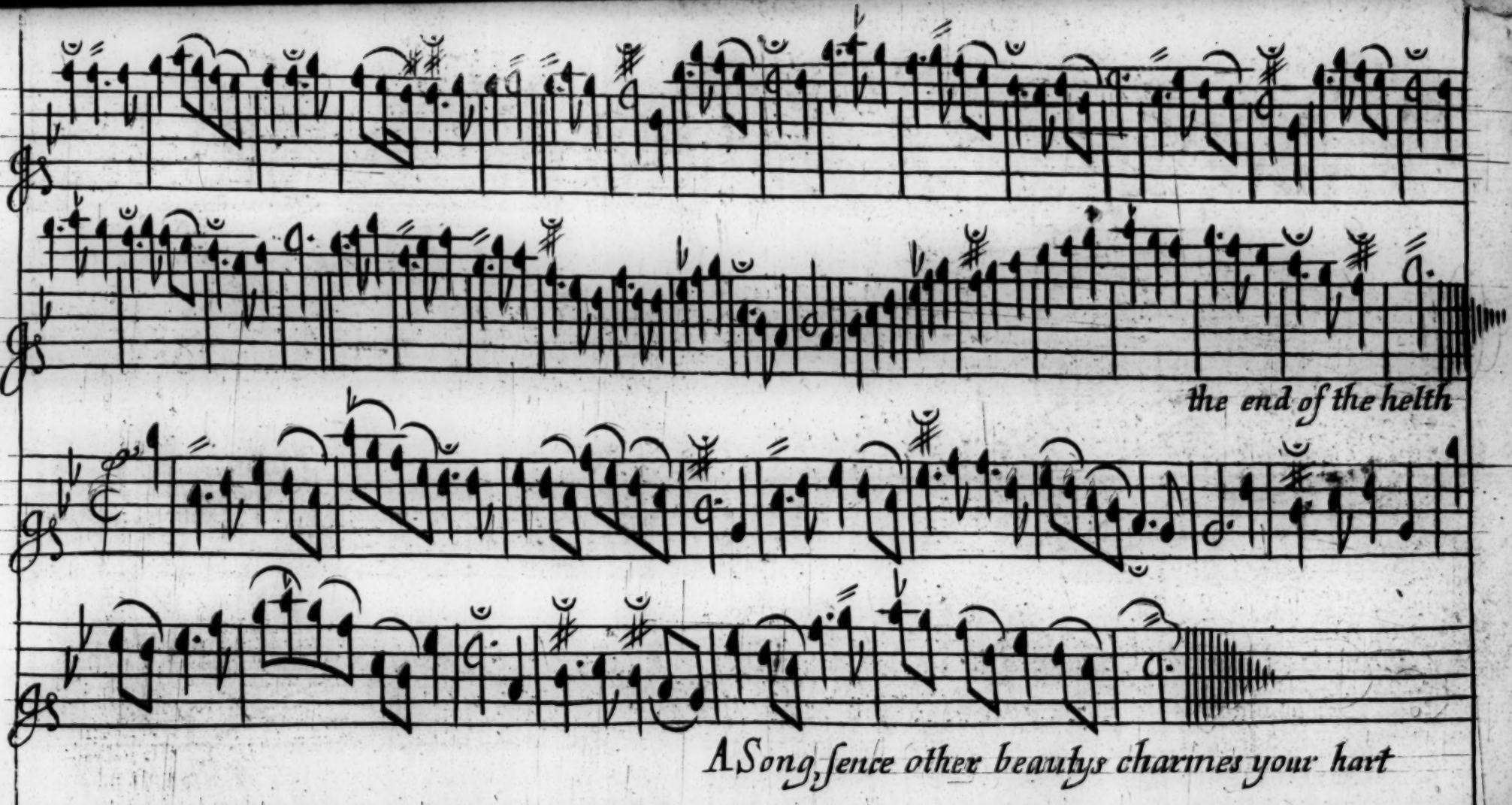

A Boree
A Slow Minnuey

3



The Kings health




the end of the helth
A Song, sence other beautys charmes your hart

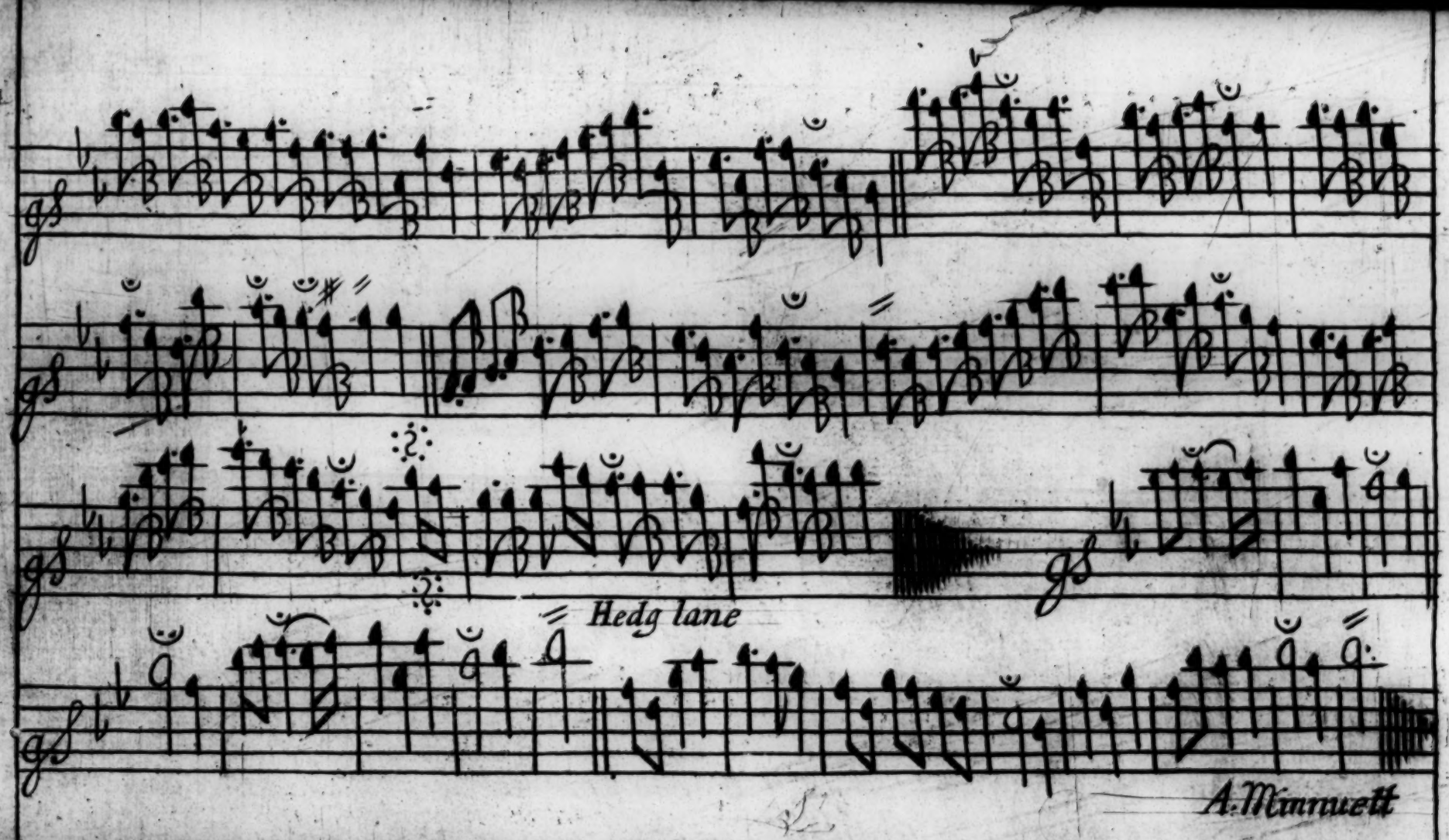
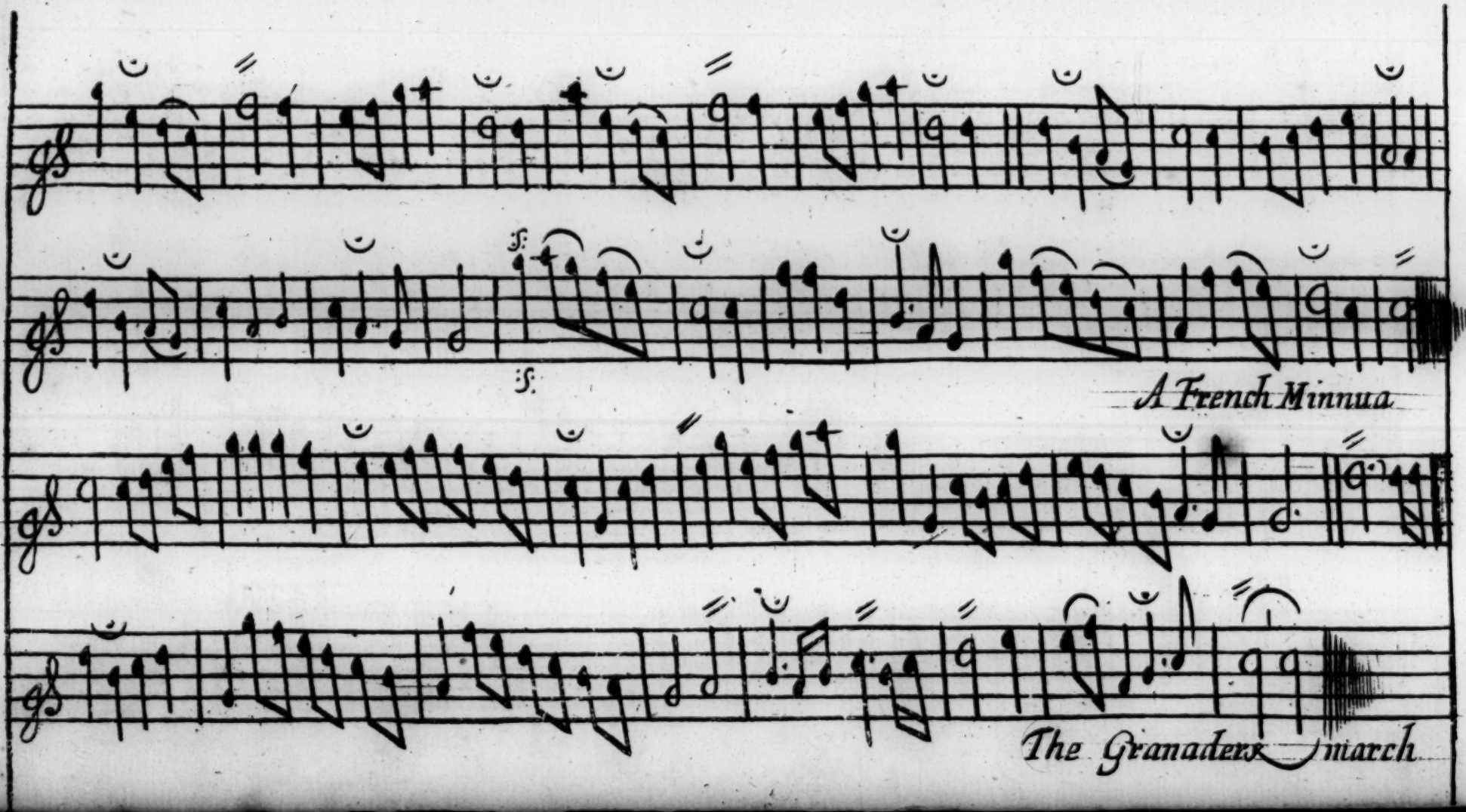
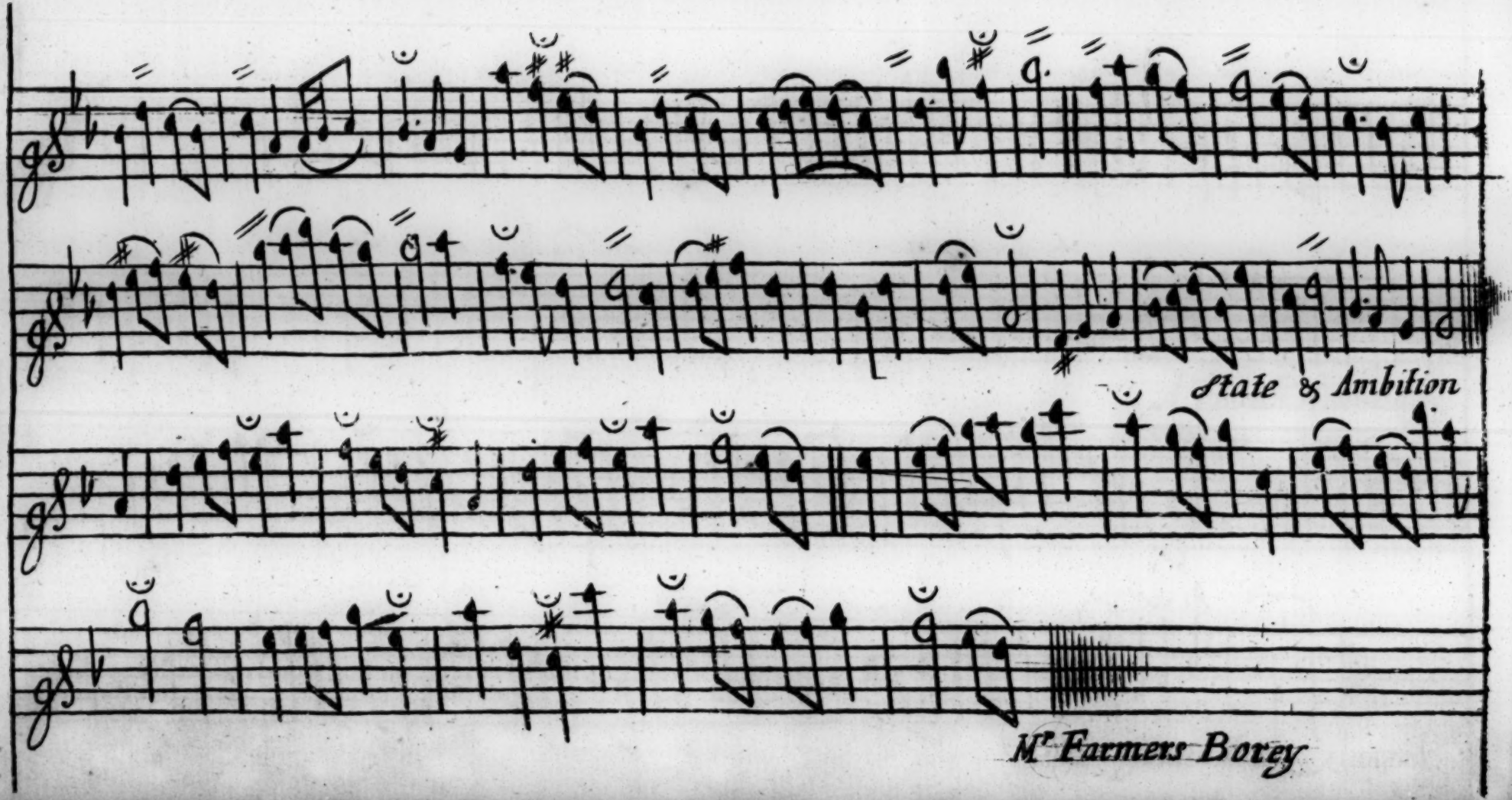
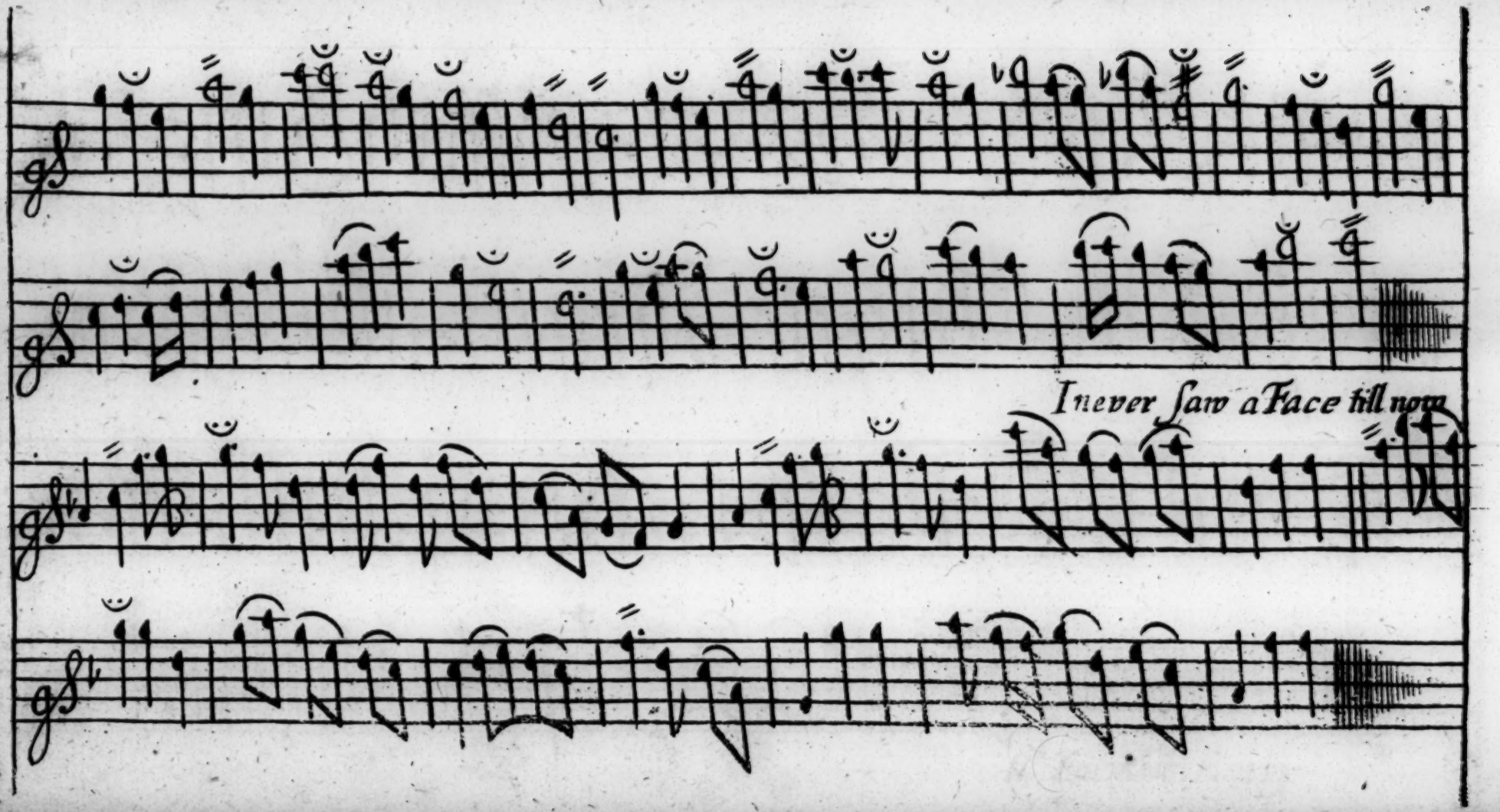

Hedg lane
A. Minuett

Fig. 64


A French Minnua
The Granaders March


State & Ambition
Mr Farmers Borey


I never saw a Face till now